WEEKLY

IN
BUDGET
BATTLE
Page 3

DO HANDSPRINGS!

SING A SONG!

DANCE A JIG!

Are we happy? Will you have blood-pressure!

Joan CRAWFORD
Gary COOPER

Together! In a heluva hit! In a picture that only one word describes: "GREAT!" We've just seen it! Watch! Wait! And be joyous!

TODAY WE LIVE

with Robert Young Franchot Tone

Just one of a flock of Big Ones on the way from

METRO-GOLDWYN-MAYER

year after year after year!

DON'T FORGET TO REMEMBER!!

GRACIE FIELDS'

NEXT PICTURE

"THIS WEEK OF GRACE"

WILL BE RELEASED ON

OCT. 16 NEXT

Radio PICTURES

RECORDED BY RCA PHOTOPHONE SYSTEM

W. & F.

NEW BRITISH PROGRAMME

Exhibitors are advised not to miss NEXT week's *Kine*, in which will appear full particulars of the new line-up of W. & F.'s important British Product.

Kinematograph WEEKLY

No. 1359 Thursday, May 4, 1933 Vol. 195

W. & F.

NEW BRITISH PROGRAMME

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SHEFFIELD M.P. URGES TAX RELIEF

Vigorous C.E.A. Action

Support for Trade Claims

THE failure of the Chancellor of the Exchequer to include Entertainment Tax reduction in his Budget statement has temporarily relieved M.P.s who expressed sympathy with exhibitors from urgency of action.

But amendments are to be tabled immediately the Second Reading of the Finance Bill has been voted upon (it cannot be done before) and it will be for those M.P.s who expressed sympathy to show practical evidence of it.

Meanwhile the outspoken utterance of the Unionist member for the Attercliffe Division of Sheffield, reported below, is an example of the manner in which facts should be presented to the House.

THE ATTACK RENEWED

SHEFFIELD MEMBER'S EFFORT

An earnest plea for relief from Entertainment Tax burden was made during the Committee stage of the Budget resolutions in the House of Commons last week by C. F. Pike, the Unionist member for the Attercliffe Division of Sheffield. He said that there was definite proof that, while the number of persons attending kinemas was slowly but surely diminishing, the amount of money they were called on to pay in taxation was slowly but surely increasing.

In one kinema in his own constituency—the only means of social enjoyment which, through the cheaper seats, the workers could to-day afford—for ten weeks prior to the Entertainments Duty imposed by Lord Snowden, the net receipts were £747 11s. 3d., on which a tax of £11 16s. 8d. was paid.

For the ten weeks ending November 5, 1932, the total receipts were £554 4s. 1½d., on which the net tax paid was £108 12s. 2d.

He was convinced that, had the Chancellor looked around, he could have afforded a concession which would have given great relief and have enabled a larger number of people to enjoy that moderate amount of pleasure through the cheaper seats of the kinema by relieving that unfair burden of taxation.

The cheaper seat was unquestionably unfairly taxed compared with the dearer seat. So far as the industrial area was concerned, it was an unfair tax compared with kinemas in the richer and more prosperous areas.

C.E.A. MOVE

AMENDMENT BEING PREPARED

The situation arising out of the Budget was discussed by the C.E.A. at a meeting of the Legal, Finance, and Parliamentary Committee on Friday.

A resolution was passed expressing profound regret at the fact that the Chancellor of the Exchequer had made no revision of the Entertainment Tax.

The hope was also expressed that Mr. Chamberlain will "see his way to alleviate the hardship which that tax inflicts upon the cheaper-priced seats, especially in the depressed areas."

It was understood that a strong move is being made to secure support for an amendment to the Finance Bill.

Every member of the House has received a note to this effect from a Parliamentary group, comprising the Hon. Edward Cadogan, Tom Groves and Alfred Denville, M.P.s for Finchley, Stratford and Newcastle, respectively.

It is further learned that a number of Labour members have put their signatures to an official Party amendment for reduction.

COLLECTING THE 5 PER CENT. TAX

Uniformity in the Charity Assessment

FOR the first time in English history a Government Department has had to undertake the collection of money for charity, and it has just announced the method by which this is to be accomplished.

The 5 per cent. contribution to the Cinematograph Fund under the Sunday Entertainment (Regulation) Act is to be organised by the County Councils' Association, which has been requested by the Home Office to undertake the task.

The association has undertaken the task for a period not exceeding three years, and has already outlined to the County Councils the methods which should be adopted to facilitate the collection of the amounts due—the aim being to attain uniformity of practice.

In its circular letter, the association states that where the licensing functions have been delegated to district councils (as in Kent, for instance), the amounts applicable for charity purposes are likely to vary throughout county areas.

It therefore suggests the imposition upon the delegate authorities of a condition for ensuring some degree of uniformity regarding the amount to be paid.

It is anticipated that the collected moneys will be remitted to the Government Department in monthly or quarterly payments.

While the Government has taken steps to secure the collection of the charity 5 per cent., it has announced no step with regard to the formation of the Film Institute. The draft constitution of this body was laid before the Home Office some time ago, but nothing has been heard regarding the Government's approval of the conditions.

QUOTA QUALITY

GOVERNMENT AND UNWORTHY BRITISH FILMS

There appears to be great probability that before the present session ends some step will be taken by Parliament to amend the Quota Act. Representations have been made to the Government suggesting that the spirit of the Act is being violated by the making and marketing of films whose only reason for existing is to supply the demands of the Act.

Exhibitors in areas where competition is keen have found themselves unable to obtain British films of quality which have not been shown in circuit houses (these, naturally, secure the pick of the product), and have been obliged to book films of quickie type—not even "pound a footers."

A *Kine* representative who interviewed a politician interested in films was informed that the Government was fully alive to the possibilities of abuse of the Act by the production of unworthy British films.

"It is not only that these films are of poor entertainment quality and thus entail anxiety to the exhibitor at home," was the comment made, "but British films as a whole are being prejudiced abroad by being offered on the world's markets as representative of British film achievement.

"Side by side even with the average American film they show up badly, and tend to spread an impression that British film producers are content with a very low standard."

A recent recrudescence of the unworthy British film has brought this question definitely to the fore, and there is little doubt that as soon as the Government can find time for amending legislation, steps will be taken to include a quality clause among the quota legislation.

HOVE ANNIVERSARY

Lido Celebrates First Birthday

A notable array of British film stars have promised their personal support during next week's celebrations in connection with the first anniversary of the Lido, C. J. Donada's enterprise at Hove.

The celebrations will include the crowning of a birthday queen chosen from among the prettiest girls in Hove, and a special appeal by film stars throughout the week in aid of the Hove hospitals.

The preliminary selection of the birthday queen and her maids of honour took place yesterday, Wednesday.

Allan Dwan, who is going to direct Ben Lyon in B.I.P. Pictures.

ANOTHER U.S. STAR FOR B.I.P.

BEN LYON SIGNED WITH BEBE DANIELS

IN addition to the enterprising coup of securing Bebe Daniels, the famous Hollywood star, B.I.P. have also acquired the services of Ben Lyon, her no less popular husband, for forthcoming productions.

Ben and Bebe will thus be working together under the B.I.P. banner although in different films. It is possible, however, that later they may star together at Elstree. They are sailing from the States on the *Ile de France*, and are expected to arrive towards the end of the week.

Bebe will make her British film debut in "She Wanted Her Man," which Paul Stein will direct, and will play the rôle of a capricious musical comedy star. Ben Lyon is to star in Allan Dwan's production, "I Spy," a musical comedy in which he portrays a young man who is mistaken for an international spy.

Further announcements will shortly be made concerning the supporting casts for these two pictures.

With Thelma Todd and Constance Cummings already on the Elstree pay-roll, the enterprise of John Maxwell's organisation should bear early and profitable fruit.

It has been arranged that "A Southern Maid," Bebe Daniels' second picture, adapted from the stage musical play, shall be released in London on December 26 (Boxing Day). General release will be in January.

Bebe Daniels will have as co-players in this film Harry Welchman and another outstanding personality with whom negotiations are proceeding.

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Price cutting to be discussed by a special meeting of Leeds exhibitors page 13

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Darryl Zanuck, late production chief of Warner Bros., has joined U.A. as an independent producer page 5

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SUSSEX SUPPORT FOR SLIDING SCALE

INDEPENDENTS SEEK HELP FROM CIRCUITS

THE Sussex Branch of the C.E.A., at their meeting at Brighton on Tuesday, decided to take active steps to combat what was described at the previous meeting as the "50 per cent. racket."

On the proposition of H. B. MILLER, it was decided to call together all booking managers throughout the area and the adjoining area of the Portsmouth branch. It was further agreed to invite the co-operation of the booking managers of the big circuits, who, the chairman (W. T. Bradshaw) had reason to believe, would willingly lend their support.

The CHAIRMAN pointed out that every possible channel should be explored to see if anything could be done to save independent exhibitors from having to pay the iniquitous rentals now asked.

RANDOLPH E. RICHARDS also thought that the circuits would come in, as it was not in their interests if independent exhibitors paid 50 per cent. "While you are booking on percentages, the only fair and reasonable way is to have a sliding scale," he added.

Waste of Time

H. BOLTON declared that such a meeting would be a waste of time, as resolutions on film rentals had previously been passed and not adhered to.

The CHAIRMAN: "I agree, but we have still to persevere and make some efforts, or the time will come when we shall be asked 60 per cent. If the renters see that the whole of the branches throughout the country are protesting against this exorbitant percentage it must have some effect."

Renter as Exhibitor

Complaint was made that since a leading member of a renting organisation had had a seat on the board of directors of a kinema in the territory, other exhibitors who had been in the habit of booking with that particular renting firm had not been offered worthwnile pictures.

A strong resolution was passed deprecating the growing tendency of this practice.

Trade Show Problem

Following upon the branch's previous protest against evening Trade shows, and the presence of disinterested persons, at these Trade shows, Mr. RICHARDS said that recommendations could be shortly expected from the C.E.A. Joint Standing Committee, who had considered the matter.

Mr. RICHARDS said that the renters claimed to be equally anxious to prevent the public getting into Trade shows, and that they were already checking up their mailing lists with this end in view.

SCOTS AGREE

TO A 40 PER CENT. LIMIT

A SPECIAL meeting of Scottish booking managers was held on Tuesday at the Central Halls, Glasgow, to discuss the principle raised in the Birmingham resolution.

Thomas Ormiston, as chairman of the Scottish branch, presided, and there was a very representative attendance, including James Welsh, the National President, as well as delegates from Edinburgh, Dundee, Aberdeen and Dumfries.

There was a full discussion and in the end a resolution was passed unanimously, agreeing not to pay more than 40 per cent. for any films from that date onward.

The meeting was held behind closed doors, and the Press was not admitted.

CHANGE OF NAME

A.T.P. SUCCEEDS A.R.P.

With the approval of the Board of Trade, and operative from May 1, the name of the former A.R.P. Studios, Limited, is changed to A.T.P. Studios, Limited, the recently completed "Loyalties" being the last picture made at Ealing under the old title of the studio-owning company.

The producing company, as distinct from the studio-owning company, retains its original title, namely A.T.P., Limited.

Leslie Howard, the British actor who will star in "Berkeley Square," has been given the lead opposite Janet Gaynor in "Paddy-the-next-best-Thing," which William K. Howard will direct.

A

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES:
93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468 (20 lines).
Telegrams: Kine, Southerwood, Rand, London.

Managing Editor: JOHN DUNBAR.
Editor: S. G. Rayment.
Associate Editor: A. L. Carter.
Advertising Manager: A. H. Langford.

SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

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KEEP UP THE PRESSURE

IN spite of a complete absence of recognition in Government quarters, the campaign for the reduction of the Entertainment Tax is not being allowed to flag. Indeed, one of the representatives in the House of a Sheffield constituency has already raised the point publicly, although we were given to understand that it was the Sheffield members who were unanimous in throwing cold water on the Trade's hopes a few weeks ago.

Naturally, the time for Parliamentary agitation is not at the moment ripe. We have to wait until the Committee stage, when opportunities will be taken to put our case as strongly as possible before the Chancellor. Whether he will be more responsive, now that he has been able to sense the public reaction to his first proposals, remains to be seen, but, at least, one may feel that all effort has not been wasted.

We shall see how much the sympathetic expressions of M.P.s in their constituencies are worth; in a great majority of cases they have professed quite a remarkable appreciation of the hardships under which the Trade is labouring.

The most powerful reason for the maintenance of the burden is undoubtedly its success. That this income has been secured at too dear a price is for the Trade's advocates to press home in season and out of season.

As soon as it was definitely proved that beer, for instance, was overtaxed, it was found possible to effect relief, and in the same way we ought to have the justice of our arguments recognised.

Many of the small kinemas, which obviously bear more than their share of the hardship the tax entails, are on the point of extinction; if no business revival comes, and a season of fine weather marks the summer, all the argument the Chancellor can need would be furnished; but there will be little comfort then for those concerns which have been forced to go under.

A QUESTION OF MORALE

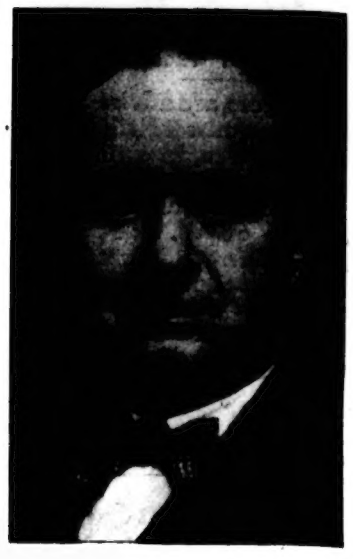
OURS is, one would say, one of the most practical businesses in the world. Few questions arise of any importance which are not capable of being set down in black and white, and argued out on strictly materialistic lines.

And yet, when the real problems of policy are being examined by members of the Industry in conference, what is the general stumbling-block which stands in the way of a united effort? It is a purely ethical and moral consideration. Time after time we are brought back to confront the feeling that the most important needs are for faith and loyalty.

In various branches of the C.E.A. the point is raised; this week affords excellent examples. When exhibitors are discussing the prices demanded for film hire, and when they are worrying about the uneconomic admission charges that have been brought about by frenzied competition, the same question has to be answered—Can they trust each other?

To be quite candid, the answer is generally in the negative. Several examples occur this week. And it is time that some of the C.E.A. leaders devoted themselves to a crusade aimed at instilling a more lofty spirit in their fellows, instead of concentrating on mere matters of detail.

What Glasgow Means to the C.E.A.



by

Thomas Ormiston
C.B.E., M.P.

THIS year's Summer Conference once more means a Scottish gathering, and if there is anything in precedents, it should be of the first importance to exhibitors. This article by the Chairman of the Scottish branch, who is also the Treasurer and an Ex-President of the National body, as well as the only member of the Trade in Parliament, tells us of his faith in the Annual Convention.

IT is generally agreed that the conference which was held in Glasgow in 1925 was the most successful in the history of the Association. Whether that be so or not, there is no question that it was an outstanding event in the history of the Association. Various circumstances contributed, such as the return of the C.E.A. delegates from America, the unfortunate incident of "The Phantom of the Opera," and the preliminary steps that were then taken to encourage the production of British films.

I had the honour to be President of the Association that year, but the man to whom the greatest credit is due for the success of that conference was my old friend McBride, and he should have been chairman of the Scottish branch this year, but for reasons best known to himself he declined the honour which was his due, and by a curious coincidence I have been asked again to take the chair of the Scottish branch for this year.

I can assure all members of the Trade that no effort will be spared by the members of the Scottish branch to make the Conference as great a success as ever. I find, however, from experience, that when expectations are pitched too high there is sometimes a disappointment—I had such an experience in another direction on Saturday, April 15—I, therefore, hope the delegates and Trade friends will not be looking for something beyond the possibilities.

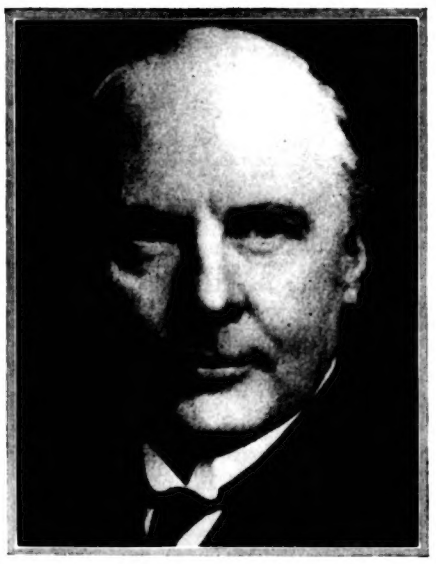
A VERY attractive programme has been provisionally arranged, including a real Scottish welcome by the Scottish branch, a banquet at which we will have the presence of the Lord Provost of Glasgow, an official luncheon, a trip to Edinburgh including a visit to the Shrine —the most beautiful War Memorial in the world—and to crown all we are engaging a special steamer for a trip on the Clyde and through the far-famed Kyles of Bute on the Friday, and that evening the Conference will be brought to a close with a farewell dance in the Playhouse ballroom.

SOME of our critics may ask, "But when is there to be any Conference work?" That has been provided for, and we are already in negotiation with some very prominent public persons who are interested indirectly in the welfare of the Trade and if, as we hope, our negotiations are successful I think we can promise those attending the Conference that the papers will be much above the average.

We will also arrange that there is ample time for discussion, and one afternoon is being set aside as a Round Table Conference for a discussion on the exhibitors' problems, at which we expect a few prominent leaders of the C.E.A. to open discussion on various critical matters.

WE are glad that the Trade Exhibition is also to be held in conjunction with the Conference, and that the spacious rooms of the McLellan Galleries have been rented for the Conference and the exhibition. There are a great many potential customers of the exhibition stallholders resident in Scotland, and also in England north of the Trent. Glasgow is a better centre for these customers than even London, and I am therefore confident that our friends of the accessories trade will have no reason to regret their decision to hold an exhibition in Glasgow.

The President of the C.E.A., James Welsh, has had considerable experience of public life in Scotland, and has also represented the famous town of Paisley in Parliament, and I know that it is his ambition to make this conference a star in the Association's firmament. As the members of the Executive of the Scottish branch are also like minded, I am confident that all the delegates and friends who attend the Conference will have only one regret, and that will be when they have to return home.



OLOF ANDERSSON

OLOF ANDERSSON, head of Svensk Film Industri, is in London for a week or so conferring with Cecil Cattermoul, and generally looking over the situation. Meeting him in Wardour Street, I learned from him that Sweden is keeping up her end as well as any European country through the crisis, and that the film business was sharing in the general moderate prosperity.

HAD it not been for Hitler's unreasoning Anti-Semitism, "Morgenrot," the German war-time naval film, would have been just another picture. Now it is a bone of contention, too.

ERIC HAKIM, under contract to show it at the Academy, was to have put it on, only to receive a spirited protest from the London and Home Counties Branch of the C.E.A., urging him to reconsider the exhibition of "Morgenrot."

ALTHOUGH not finding anything harmful in the film, Eric Hakim has deferred to the wishes of his London Branch friends, and states that it is not his intention to show the film at this juncture, in spite of the difficulties which such a change of plans involves.

THE incident is a peculiar reversal of film history. "Morgenrot" is the equivalent of "Dawn," and "Dawn" (the Wilcox picture) stirred Germany to a hot resentment when it was shown in this country and Europe a few years ago.

LONG SHOTS

"Morgenrot" Stir—Back to Work—Are Stars Essential? A West End Studio—Sally Eilers for G.B.

WITH a "kind unkindness," L'Estrange Fawcett sends a card from sunny Capri, telling of the delights of that lovely resort in spring time. Time was that he had to visit Trade shows and immure himself in studio offices, and thus shared our lot. Then he wrote books and escaped it all.

WHILE he sojourns out there, others have to return to a spot of work. W. J. Gell returned a week ago, travelling overland from his Mediterranean trip, and S. F. Ditcham and W. Jeapes returned on Monday. The former, whom I caught a glimpse of on Tuesday, looks fit as the proverbial fiddle, tanned and virile.

"LOVE Me to-Night" is another British picture that has clicked in New York, and, following on the successful "Rome Express," is helping to convince America that Great Britain can make films of the same calibre as America. *Variety* gave it a good word which should do much for it.

THE success of "Cavalcade" in America is causing executives to wonder whether stars and all-star programmes are as potent as they had believed. Clive Brook is the only "star" in the picture, and yet it is doing record business. Similarly Mae West was comparatively unknown to filmgoers, yet her "She Done Him Wrong" is sailing merrily.

FOR the exhibitor screening "Cavalcade" the Fox Film Co. has produced some excellent publicity material, which should awaken keen interest in the film. Of special importance is a pad of 43 news stories conveniently perforated and printed in galley form for the convenience of local newspaper editors. Very useful publicity material.

WHEN Jimmy Gleason arrived in England with Lucille and Russell, it was hoped that, in addition to "Orders is Orders," which he made at the Gaumont Studios, he would be able to make a further British picture. Universal, however, to whom he was contracted, decided to start operations rather earlier than was at first planned, so the Gleason trio left on Saturday last for Hollywood.

A ROME paper announces that Comm. Ludovico Toeplitz (formerly associated with the Pittaluga organisation) is to become chairman of London Film Productions. It has not been possible, however, to obtain confirmation of this statement.

FACILITIES for studio work in the West End of London are not very easily secured, and thus the reopening of the Albany Studios at 75, Albany Street, N.W.1, has an importance for those wishing to work near to Wardour Street.

VISATONE has been installed and the studio is manned by a staff of experienced technicians. A big library of stock shots and orchestral and vocal recordings is available.

ON Monday a screen actor who appeared with Jannings in "Vaudeville," is to marry Hilda Zimmerman known as "The Queen of Fashion." He is, or, rather, was, Charles Lincoln, but has now relinquished his screen name for his pukka name of Leven.

HE will be better known, perhaps, for a scrap with Count Czernin two years ago, when the latter stared at "the Queen of Fashion," and later asked her to meet him. Lincoln went round to Czernin. Leven struck and his opponent took the Count.

RAMON NOVARRO, engaged for one week as star turn at the Alhambra Music Hall, reports my Paris correspondent, Ed. G. Kendrew, has been extended for another seven days owing to the tremendous success. Francis A. Mangan, with the Tillerettes from the Rex Cinema, figure in the present programme.

REBUILT as a super-kinema, forming part of the British Gaumont chain, the house adopted a pure music hall policy last summer, but the present bill is to be the last for the present, and 50 per cent. movies will be resumed next week, with "Grand Hotel" as feature film.

I AM glad to know that Ralph Bromhead, assistant general manager of Associated British Cinemas, is now back again at his desk in Golden Square, following a very bad attack of jaundice. Here's hoping for a speedy return to 100 per cent. physical fitness.

THE influx of established American stars is by no means on the wane, and I hear of negotiations for the importation of one or two first-rank players. The latest acquisition, I understand, is Sally Eilers, who is on her way to join the Gaumont-British roster.

THE STROLLER.

Warner Production Chief Joins U.A.

DARRYL ZANUCK, formerly chief production executive of Warner Bros., has become associated with Joseph M. Schenck, chairman and president of United Artists, as an independent producer.

Murray Silverstone informs the *Kine.* that Zanuck will produce twelve pictures a year for world-wide release by United Artists.

Darryl Zanuck, one of the ablest producers in the Industry, is reputed to be responsible for some of the greatest box-office pictures. He is the creator of "42nd Street," which has made such a sensational box-office success.

DARRYL ZANUCK

Among some of the outstanding hits which he created are "The Singing Fool," "Doorway to Hell," "Tiger Shark," "I'm a Fugitive," "Gold Diggers of Broadway" and "Gold Diggers of 1933."

Commenting upon this appointment, "Lon," the *Kine.* New York correspondent, says: "One wonders whether John Adolfi, who produced many of Mr. Zanuck's successes, will be associated with him in his new venture. It will be recalled that the Zanucks and the Adolfis (husbands and wives) visited London about a year ago."

Hal Wallis to Succeed

"It is now definitely announced that Hal Wallis will probably succeed Zanuck in the Warner organisation. It has been known for a long time, 'Lon' adds, that Wallis and Zanuck headed different factions, Zanuck stepping in where Wallis had been in charge and superseding him. But Hal Wallis simply sat back and waited for the tide to turn.

"No one knows just what caused the trouble on the Warner-First National lot, but there are all sorts of rumours. Zanuck was responsible for a number of the biggest W.R. hits, and will be greatly missed there."

Moorhouse Hall Converted

Mill Hill and Ashton Changes

Four of the most important theatres of the Broadhead circuit were put up for auction in Manchester last week and all were withdrawn owing to lack of bids.

The sale was held by W. H. Robinson and Co., acting on behalf of the trustees of the late Ald. W. H. Broadhead. The theatres concerned were the Hulme Hippodrome, Junction Theatre, Metropole, and Salford Royal Hippodrome.

The Queen's Park Hippodrome, another of the circuit, has been sold by private treaty and no details are yet available.

Mill Hill Capitol

The Assembly Room, the Broadway, Mill Hill, which is being converted into a kinema seating 700 on one level, is nearing completion and is expected to open some time next month under the name Capitol. R. Banks is the architect and the proprietors Capitol (Mill Hill), Ltd., of which John N. V. Banks and Ronald L. Weller are provisional directors.

Ashton Change Last Week-end

Ashton Entertainments, Ltd., last week-end acquired control of the Empire Hippodrome and Palais de Danse, Ashton-under-Lyne. It is understood that approximately £20,000 is to be spent in fitting the buildings with the most modern furnishings.

A kinema licence has been granted for one month in respect of the Osborne Theatre, Oldham Road, Manchester.

Editor's Letter Bag

A Challenge to Our Cartoonist

YOUR very amusing "Usherette" cartoons remind me of an incident which occurred in my theatre. I noticed my captain of usherettes deeply engrossed with a young man, evidently a boy friend. The conversation languished upon my approach which, however, did not prevent my overhearing the following:—

"All right, Alfred, after the show. Come round just as soon as I've slipped this rig off!"

I wonder how Davis would illustrate that? Also, I wonder if any brother exhibitor has an usherette story to cap mine?—Yours, etc.,

EXHIBITOR.

Cyril Maude in ORDERS IS ORDERS (G.-B.)

FILM FLYING CLUB

SUCCESS OF INAUGURAL FUNCTION

The annual dinner of the Film Flying Club, which was held at the Kit Cat on Thursday, proved an admirable propaganda occasion for the youngest of the various recreational organisations of the Trade.

Nearly a hundred guests assembled in the Bray Room, where the exhibition of the Screen Golfers' trophies doubtless provided a standard of achievement which, judging from the enthusiasm apparent at the dinner, will be emulated by those of the Trade interested in flying. At all events, several new members were enrolled during the evening and important plans for future development were discussed.

Practically every branch of the Industry was represented, although Sam Eckman, Jun., unfortunately, was unable to support his opposite number in exhibitor circles, James Welsh, who was one of the speakers. Bill Pepper, manager of the Regal, one of the dozen or so pilots with war records who attended, presided, and others present were: Col. the Master of Sempill, the guest of honour, J. C. Jones, managing director of Pathé, Clifford Smith, K. Lockhart-Smith, Freddie Watts and Harry Sanders, of Pathé, Capt. Davis, — Bennett, Jun., of Film Industries.

Messages of good will were read from Sam Eckman, Jun., Arthur Dent, J. C. Graham and Frank Ditcham by the chairman, who, in proposing the toast of the guests, expressed the thanks of the club to the Master of Sempill for the encouragement he had given them by his presence, and also their appreciation to members of the Trade who had so admirably supported the first official function of the club.

The Master of Sempill wished the club good luck and bracketed the films with flying and radio as new industries which were the most dynamic forces in modern civilisation.

Happy speeches were also made by James Welsh and J. C. Jones, and the secretary, who gave a brief account of the activities of the club.

During the evening a general invitation was extended to those present to become the guests of the club on May 28 at Broxbourne. A special programme has been arranged which should strongly appeal to all pilots and would-be fliers.

N. WALES KINEMAS

INSPECTION COMMITTEE FORMED

Caernarvonshire Stage Plays Committee has decided to renew for 12 months all stage plays and kinematograph licences except in those cases where certain requirements of the county architect had not been complied with; these licences were renewed for six months.

It was explained that it was only 12 months ago that the architect's report was furnished for the first time on strictly regulation lines, and that a sub-committee of inspection appointed at that time had not yet visited the premises concerned. An inspection would be made within the next few months, thus enabling the sub-committee to act more or less as arbitrators between the licensees and the architect.

In his annual report the Chief Constable stated that approximately 250 visits were made by the police to premises licensed for stage plays and kinematograph exhibitions in the county, and he had no serious complaint to make regarding any of them.

STRICTER CENSORSHIP

NEW BLACKPOOL REGULATIONS

Acting on the instructions of Blackpool Watch Committee, the Chief Constable has circularised kinemas, calling for a stricter supervision of the new type of films shown, stringent regulations governing the admission of children, and a display of notice boards stating the type of film and the approximate time it will be screened. Every poster advertisement, etc., of any approved film by the British Board of Censors must indicate the category.

Matter depicting any scene not included in the version passed by the Board must not be displayed except with expressed consent.

SURREY S.O. CONDITIONS

BROADCAST CLAIM CHALLENGED

STANLEY C. MILLS AS THE PIONEER

THE claim of Billy Greenfield that the Paramount, Manchester, is the first theatre to be honoured by having both orchestra and organ on the air at the same time is challenged by Stanley C. Mills, general manager and director of music of the New Theatre, Cardiff.

S. C. MILLS

Mr. Mills, who tells the *Kine.* that he personally holds the unique honour of being the first man to relay music to America, this being done during the broadcast test from the old 2ZY station in the early part of 1924, declares that the double broadcasting honour mentioned by Mr. Greenfield really belongs to the Piccadilly Theatre, Manchester.

Not only were the theatre orchestra and the organ of the Piccadilly on the air at the same time, but the dance band and the café orchestra were also broadcast at the same time, as far back as 1924. Mr. Mills points out that as far as the theatre orchestra and the café orchestra and the dance band were concerned, these were three entirely separate units and all broadcasted their different programmes during this period.

At the time of these four units, *i.e.*, organ, theatre orchestra, café orchestra, and dance band, were being relayed from the Piccadilly, Manchester, Mr. Mills held the position of director of music. He is now in the managerial position at the New Theatre, Cardiff, and, having stage presentations at that theatre, naturally conducts his own orchestra, which is a very popular feature of the Western Regional station of the British Broadcasting Corporation.

Raft to Rejoin Paramount

Dispute Ended

George Raft is *en route* from New York for Hollywood to play one of the leading rôles in "The Trumpet Blows," a spectacular story of the bull-fight arena. The recent disagreements between Raft and Paramount, which kept the former out of the lead in "The Story of Temple Drake," have been amicably settled.

Hines to "Come Back"

Jonny Hines, for many years one of the leading comedy stars of silent pictures, will have the leading comedy part in B. P. Schulberg's "Dead on Arrival," in a cast including Shirley Grey, Gloria Stuart and William Harrigan.

Hines made his first screen success in the Torchy comedies more than ten years ago. He later was starred in such screen comedies as "Burn 'em Up Barnes," "Little Johnny Jones," "Conductor 1492," "The Early Bird," "The Speed Spook," "The Live Wire," "The Brown Derby," "White Pants Willie" and "Chinatown Charlie."

A short time ago Hines, who had been in retirement for nearly two years, decided to return to the screen. He made a hit in "Whistling in the Dark."

Japan Approves "Madame Butterfly"

An unparalleled newspaper tribute from Japan is paid Paramount's "Madame Butterfly" by the *Japan Advertiser.* This important paper, which is printed in English in Tokyo, states that "Madame Butterfly," partly because of the picture itself, but principally because of its unparalleled performances, is the greatest commercial film ever run in Japan.

SAFEGUARDING ACT

Scope Increased

The Board of Trade announces that under Part I of the Safeguarding of Industries Act, 1921, additional articles will become chargeable with duty as from May 12, 1933. Copies of lists of articles are obtainable from His Majesty's Stationery Office, price 2d. net. They include additions under the following headings: optical instruments, scientific glassware, scientific instruments, synthetic organic, and other fine chemicals.

OSWESTRY OPENING

The Regal, Oswestry, on Friday, obtained a kinematograph, music and dancing licence, subject to the confirmation by the county architect of the plans passed by the bench having been carried out and adoption of the Home Office conditions with regard to films. This hall, designed by a Liverpool architect, is due to open about the end of May.

The café attached to the Coliseum Picture House, Litherland, is temporarily closed for extensive alterations, and will shortly reopen as a ballroom.

"U" Films Only

L. & H. C. Branch Action

THE conditions for Sunday Opening, imposed by the Surrey County Council, only permit the showing of U Films. The Charity contribution is fixed at 8.75 of the gross takings.

The conditions were laid down by the County Council at its meeting on Friday.

In the first place it is laid down that applications for licences for Sunday entertainments at kinemas must be made by the licensees themselves.

Charity Allocation

The second condition is that 8.75 per cent. of the gross admission money shall be paid to the county council. A percentage of this will be transmitted to the Privy Council for payment into the kinematograph fund for the improvement of the Industry, the remainder to be paid to such charitable objects as the county council public control and licensing committee may determine after consultation with the local council within whose area the kinema is situated. The 8.75 per cent. deduction may, however, be varied from time to time at the discretion of the public control and licensing committee.

Copies of audited accounts are to be furnished.

Staff Register

No person is to be employed on a Sunday who has been employed on each of the six preceding days either by the licensee or by any other employer in connection with similar entertainments. A register must be kept of the employees engaged on Sundays, stating in each case the day of rest taken.

The hours of Sunday opening are to be 5.30 to 11 p.m.

Only "U" Films

No "property" costumes, dancing or variety performance to be allowed.

No film which has not been approved by the B.B.F.C. for Universal exhibition shall be shown on Sunday except by special consent of the Council in writing, and application for such consent must be submitted not less than 14 days before the date of the proposed entertainment.

Position in Middlesex

The conditions under which Middlesex County Council should issue licences for Sunday kinemas were the subject of recommendations by a special committee presented to the Surrey Council at a meeting on Thursday. The matter was not proceeded with, however, because, stated W. M. Bolton, vice-chairman of the committee, the C.E.A. wanted to send a deputation to the committee on the matter, as also did the Sunday Observance Society. In the circumstances Mr. Bolton asked leave to withdraw the recommendations pending the reception of the deputations. This was agreed to.

L. and H.C. Branch Meeting

The London and Home Counties branch of the C.E.A. has called a meeting of Surrey exhibitors for to-day (Thursday) to discuss the conditions imposed by the Surrey C.C. respecting Sunday opening, and particularly the restriction of programmes to "U" films.

It is expected that the County Council will be asked to receive a deputation.

The Middlesex County Licensing Committee has invited the branch to attend a special meeting of the committee, which will discuss the proposed S.O. regulations within the area.

WINDSOR PLAYHOUSE

RE-OPENED BY SOUTHAN MORRIS

The Playhouse, Windsor, which has been reconstructed and modernised, was re-opened on Monday night by the Mayor of Windsor. This house is now controlled by the Windsor Playhouse, Ltd., of which W. Southan Morris is managing director.

A feature is the magnificent "Cascade" type organ installed by the John Compton Organ Co. This is a two-manual instrument with an illuminated console. Edward O'Henry, formerly organist at Madame Tussaud's, officiates.

Attractive stage draperies and tableau curtains have been supplied and fixed by Hall and Dixon, of 19, Garrick Street, W.C. Strand Electric installed a modern system of lighting in conjunction with Hall and Dixon's draperies. Ross projection is employed.

£5,000 HAUL

MRS. SAM ECKMAN LOSES JEWEL CASE

Jewelry valued at more than £5,000 was stolen on Thursday evening from the flat of Sam Eckman, jun., managing director of M-G-M, at Devonshire House, Piccadilly, W.

It is believed that the robbery took place between 9 and 11 o'clock when the flat was unoccupied. The thieves gained admission by climbing the fire escape at the back of this large block of flats and got through a window.

Anita Page, star of THE JUNGLE BRIDE (Butcher)

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., May 4, and Wed., May 10

Thursday

Zoo in Budapest (*Fox*)

Cambridge Theatre. **8.30 p.m.**

"Zoo in Budapest," Jesse L. Lasky's first picture as an independent product for Fox, has received a magnificent "Press" in America and critics have hailed it as a brilliant film in every way.

The *Hollywood Reporter* says of it: "'Zoo in Budapest' is far and away the most beautiful picture that has been made in many days. We doubt if there has ever been a production with such gorgeous photographic qualities, beautiful backgrounds and such an idyllic theme to fit into those backgrounds as this first Lasky production for Fox. Its unreeling amazed a capacity audience at its preview and it will prove of equal amazement to every ticket buyer during release. . . . We have been looking at pictures during the last twenty years, but never have we seen anything that could compare with the photographic qualities of 'Zoo in Budapest.' . . . It is the type of picture that will be talked about in your location long after it has been played."

The action of the picture takes place in a zoo, when Zani, a keeper and natural lover of animals, falls in love with a girl from an orphanage. He persuades her to run away and hide in the zoo. At the same time, a little boy escapes from his nurse and also seeks shelter in the zoo. The efforts to capture the two runaways supply the action of the picture. There is a terrific climax when the animals break loose and go berserk. The little boy is imprisoned in a cage with the huge beasts struggling all round him. Zani makes a thrilling and daring rescue, delivers the child to his parents and receives the custody of the orphan girl.

Loretta Young and Gene Raymond play the leading rôles and Rowland V. Lee directed.

Friday

Cash (*Paramount*)

Carlton. **10.30 a.m.**

The new London Film production, "Cash," introduces Robert Donat, the brilliant British star, as Paul Martin, a young electricity inspector, whose sympathetic nature does not fit him for the job of cutting off the light of hard-pressed householders. He is sent to the house of Wendy Barrie to take possession, but he falls in love with her instead. Later, through a bundle of documents falling into his hands, he is able to assist the family in completing a lucrative business transaction.

Edmund Gwenn is the girl's father—the possessor of a splendid idea for making money, but nothing in the way of tangible resources. His fine house and furniture are on the point of being seized by his creditors and a man has been sent to cut off the electricity on the very eve of a dinner at which he hopes to interest three prominent financiers in his scheme. Hectic adventures arising out of efforts to circumvent pressing creditors who must be kept in the background mark the evening of the dinner, and Edmund Gwenn has some excellent opportunities for his humorous acting. The plot provides an amusing satire on financial and banking methods, and exploits the curious psychological effect of ready money upon financiers. Other notable names in the cast of "Cash" are Lawrence Grossmith, Clifford Heatherley and Morris Harvey.

The House of Chance (*P.D.C.*)

Phœnix Theatre. **11 a.m.**

Thelma Todd plays a dual rôle in "The House of Chance," a new P.D.C. offering, which will be screened to the Trade at the Phœnix Theatre on Friday, May 5, at 11 a.m. Some clever trick photography is seen when Miss Todd is observed on the screen carrying on a conversation with herself.

Ralf Harolde, Mae Busch, Earl McCarthy, Inez Courtney and Milton Wallis are prominent names in the cast of this enthralling drama of a woman's attempt to hide her identity on being accused of committing a murder of which she is innocent.

"The House of Chance" was directed by Joseph Levering from the story by Gertie de S. Wentworth-James.

Cleaning Up (*British Lion*)

Phoenix Theatre. **3 p.m.**

The latest Beaconsfield production introduces a new comedy angle, the selling of vacuum cleaners. George Gee is the salesman who attempts to sell them, and, strange to say, succeeds, to the accompaniment of many laughable complications.

The picture, which is directed by Leslie Hiscott, shows what happens when a typical scion of an old but hard-up family decides to work for his money instead of marrying a wealthy heiress. In the course of his travels he gets involved with an actress, and one of the most amusing scenes in the film takes place when he is demonstrating the cleaner on the stage of the theatre and the curtain goes up unexpectedly.

George Gee and Betty Astell are starring in the film; supporting them are Davy Burnaby, the famous Co-optimist, Barbara Gott and Alfred Wellesley.

Monday

The Jungle Bride (*Butchers*)

Phœnix Theatre. **3 p.m.**

Well ahead on the promised boom in wild animal thrillers, Butcher's will present a drama of tropical passion and adventure in "The Jungle Bride," advance notices of which indicate that it will be well up to the standard of romance and excitement suggested by the title. Once again we are to see civilised customs in conflict with the primitive code, and will be able to estimate the true value of man-made law and institutions. There is a succession of breathless thrills, culminating in a terrific struggle between a man and an infuriated lioness.

The title rôle in this exotic story is enacted by pretty Anita Page, whose recent M-G-M contracts, as well as her current appearance in "The Big Cage," have made her widely popular. Charles Starrett is leading man. A special feature of "The Jungle Bride" will be its luxuriant tropical settings, superbly photographed.

Tuesday

Pick Up (*Paramount*)

Carlton. **10.30 a.m.**

The story of "Pick Up," a B.P. Schulberg production, directed by Marion Gering, was written by Vina Delmar, author of the sensationally successful "Bad Girl." It is the story of a couple of young people who meet without benefit of introduction. Sylvia Sidney is the girl and George Raft is the young man.

The girl is married to a man who turns out to be a criminal, and who involves her in the penalties of his crimes. She is released from prison after serving her term while he stays behind prison bars. Penniless, cold and hungry, she shelters in an empty taxicab, the driver of which takes pity on her; soon they are in love. But the girl's convict husband represents a passive obstacle to a re-marriage, and later, when he breaks out of prison, intent on revenging himself on the girl and her lover, he offers more active and menacing opposition. William Harrigan is the husband, and others in the cast of "Pick Up" are Lillian Bond, Clarence Wilson, George Meeker, Louise Beavers, Patricia Farley and Purnell Pratt.

Secrets (*United Artists*)

Cambridge Theatre. **8.45 p.m.**

Heralded by the New York Press opinion that it is "unquestionably the best picture she has made in years," Mary Pickford's latest production, "Secrets," is a simple love story of plain people. There is an elopement to foil, a rich American father who wants his daughter to wed a titled Englishman instead of a poor clerk—a young couple battling the hardships of ranch life, the rearing of a family, eventual prosperity clouded by the husband's affair with another woman, and a loyal, devoted wife who refuses to let threatened scandal wreck their happiness.

Frank Borzage, twice an Academy winner, has directed the Frances Marion adaptation of the famous stage play by Rudolf Besier and May Edgington. The rôle of John Carlton is taken by Leslie Howard, famous for his success in "Smilin' Through," and one of the largest casts that has ever supported Mary Pickford includes Ned Sparks, C. Aubrey Smith, Blanche Frederici, Doris Lloyd, Mona Maris, Allan Sears, and others.

The most recent Walt Disney "Mickey Mouse" creation, "Mickey's Mellerdrammer," will precede the screening.

Wednesday

Soldiers of the Storm; Silent Men (*U.A.-Columbia*)

Cambridge Theatre. **3 p.m.**

For "Soldiers of the Storm," Columbia, topical as ever, have dramatised the story of the Border Patrol, whose duty it is to check the smuggling between Mexico and the States. Directed by the well-known D. Ross Lederman, the cast includes Regis Toomey, Anita Page, Robert Ellis, Barbara Barondess, Barbara Weeks, Wheeler Oakman, Dewey Robinson, George Cooper and Henry Wadsworth.

This, the first film to deal with smugglers' patrol, tells the story of a member of the Border Patrol, who is sent to Bay Beach to round up a band of smugglers, who are bringing aliens and narcotics into the country from Mexico. How Brad Adelton gets mixed up in the gang and hits a left-handed romance, is part of the story. But aviation enters into it, too, providing some wonderful thrills, which includes break-neck air stunts and an aerial honeymoon.

"Silent Men"

The story deals with the working over of cattle brands by rustlers, and twists a new exciting turn to the theme. McCoy plays a cowhand, Richards, who is trying to make his way in a strange country after having escaped from wrongful imprisonment. He finds he can trust no one—it is a town of double-crossers, even the two brothers of the girl he loves are involved. It is up to Richards to solve the theft of cattle from his employer, and to achieve that end Richards' adventures provide a sensational picture. Matthew Betz, Lloyd Ingraham and William V. Mong make a fine trio of villains, and Florence Britton appears as the dare-devil horsewoman.

The Little Giant (*First National*)

Cambridge Theatre. **8.45 p.m.**

A remarkable rôle for Edward G. Robinson is presented in "The Little Giant," a picture which abounds in humour, and has a very strong love interest. As Bugs Ahearn, Robinson is the head of a big Chicago bootlegging organisation who, with the legalisation of beer in the United States, and having amassed a considerable fortune, decides to set all his bad old ways behind him, and become a pillar of society. In society Bugs finds himself very much at sea, with the result that the picture contains much that is extremely whimsical and often very funny.

Two extremely powerful feminine rôles are contributed by Mary Astor and Helen Vinson. Mary Astor as the genuine, thoroughbred society girl in reduced circumstances, and Helen Vinson as the showy daughter of a man who uses social attainments as stepping stones to his career of rocky finance. The ex-beer baron proves an easy victim to financial sharks, using Helen Vinson as their bait, and eventually finds himself the purchaser of a business which proves to be nothing more than a colossal swindle. In this crisis the little man proves that he is a giant indeed. He summons to his aid the gun-men and racketeers who made his previous business so successful, and by the aid of their persuasive methods turns the tables on the society swindlers in a manner which works the climax of the film up to an extremely hilarious pitch.

Among the famous flyers who attended the Plaza premiere of THE KING'S CUP (W. & F.), the B. & D. production, were Jim and Amy Mollison, Squadron-Leader Helmore, Lady Cobham and Henry Milton who are seen in the picture with Dorothy Bouchier, the star of the film

"SUNSHINE SUSIE"

FOR REISSUE IN JULY

"Sunshine Susie," the sparkling musical comedy which scored a tremendous success on its initial release, is to be reissued in July by Gaumont-Ideal, Ltd.

"Sunshine Susie" features the gifted actress, Renate Muller, and has a fine cast of supporting players in Jack Hulbert, Owen Nares and Morris Harvey. Victor Saville directed.

It has all the melodious airiness of musical comedy romances, conceived after the Viennese manner. It is gay and tuneful. It has a straightforward story which ripples with comedy. It also has many delightful melodies.

Greta Garbo who has signed a new contract with M-G-M

NEW CONTRACT FOR GARBO

"QUEEN CHRISTINA" HER NEXT FILM

FURTHER details of Greta Garbo's new long-term contract with Metro-Goldwyn-Mayer are announced. Miss Garbo will resume picture work early in May, on her return to Hollywood. Her first film will be "Queen Christina," an original story with a Swedish background, as adapted to the screen by Robert E. Sherwood. Continuity and dialogue will be supplied jointly by Ernest Vajda, Claudine West and H. M. Harwood.

During her absence in Europe, thousands of motion picture followers have written, telephoned or wired to the Metro-Goldwyn-Mayer studios inquiring what Miss Garbo's plans were and when she might be expected back. Her volume of fan mail, said to be considerably in excess of that of any other film star, was forwarded to her in Sweden.

Famous Character Actress

May Robson, who completes her fiftieth year in the theatre in September, has been signed to a long-term contract by M-G-M. Her first stage appearance was in "The Hoop of Gold," September 17, 1883, and two of her greatest successes were "The Rejuvenation of Aunty Mary" and "Mothers Millions," in the latter of which she made her debut in the talkies. Since then Miss Robson has had a long string of successes to her credit which include the mother in "Strange Interval," the Sister Superior in "The White Sister," and, most recently, a featured character rôle in "Reunion in Vienna," starring John Barrymore.

Nils Asther, who has signed a new contract, will next play in "Strange Rhapsody," under the direction of Richard Boleslavsky, with a cast including Walter Huston, Eugene Pallette, C. Henry Gordon, Phillips Holmes, Louise Closser Hale and Jean Parker.

McCarey to Direct Mickey

Leo McCarey will direct the all-star comedy which M-G-M will produce with Jack Pearl, Jimmy Durante and Mickey Mouse, according to the latest announcement from Hollywood. The forthcoming picture is based on a story by Herman Mankiewicz. McCarey last directed Eddie Cantor's "The Kid From Spain."

Myrna Loy continues to get a succession of choice parts from M-G-M. She is to go direct from her present spot in "When Ladies Meet" to play the Brazilian pilot's wife in "Night Flight," about to be directed by Clarence Brown. The notable cast of this drama of an air mail route over the Andes in South America already includes Helen Hayes, Clark Gable, and John and Lionel Barrymore. It is the second David O. Selznick production for M-G-M. His first was "Dinner at Eight."

Harlow in M-G-M Revue

Jean Harlow is the first of a long list of stars definitely announced for a part in M-G-M's "Hollywood Revue of 1933," which Edmund Goulding will direct. The sequence in which Miss Harlow is to appear will have as its background a specially arranged tableau of Albertina Rasch dancers. Goulding will be assisted by Alexander Leftwich, Broadway musical comedy producer. Words and music will be written for the revue by Rodgers and Hart, Nacio Herb Brown, Arthur Freed and Gus Khan, and Oscar Levant.

JESSE CRAWFORD

IN "SING-SONG" MELODIES

The new series of "Sing Song" Melodies handled by Wardour, in which natural scenic backgrounds harmonise admirably with the song themes, were reviewed in last week's *Kinematograph Weekly*.

Exhibitors will not be slow to capitalise on the big space given in the lay Press to the visit of Jesse Crawford to these shores. This outstanding personality heads the list of famous artistes who accompany on the organ equally famous names in the variety world, rendering songs which are calculated to have all audiences joining in the chorus—the words of which are before them on the screen.

In the new series now available are thirteen with which are coupled six melody makers, making up a useful seventeen weeks of bright and attractive fill-ups.

Butcher's Big BOOM!

Once again the question of man-made or jungle laws holds two palpitating human beings in the grip of conflict. Thrilling combat between man and lioness.

"THE JUNGLE BRIDE"

TRADE SHOW:
PHŒNIX THEATRE,
MAY 8th, 3 p.m.
ANITA PAGE & CHARLES STARRETT

There's heaven and hell in this—a vivid story of the Malay coast

"WEST OF SINGAPORE"

TRADE SHOW:
PHŒNIX THEATRE,
MAY 22nd, 3 p.m.
BETTY COMPSON & TOM DOUGLAS.

The most sensational sea picture ever produced. Thrilling and exciting.

"KILLERS OF THE DEEP"

TRADE SHOW
TO BE
ANNOUNCED

JUST TRADE SHOWN

The only picture of its kind — a tremendous naval spectacle.

Rapidly booking up and with a few important situations now available.

Hunting the Grizzly **"SILVERTIP"** *In the Canadian Rockies.*

Booked for two weeks West End and retained for Sixth Consecutive week.

"SLIGHTLY MARRIED"

Starring
WALTER BYRON—EVALYN KNAPP

Butcher's Empire Pictures

"SISTER TO JUDAS"

Starring
CLAIRE WINDSOR—JOHN HARRON

Butcher's Film Service Ltd
F. W. BAKER Managing Director
175, WARDOUR STREET, LONDON, W.1.

AA

THE ADS., THAT PULLED IN THE CROWDS -- BREAKING ALL RECORDS AT REGENT-BRADFORD

JUDGING THE RADIO STARS.

WHO ARE THE BEST WIRELESS PERFORMERS?

PRIZES TO BE WON.

Listeners-in, and there are thousands of them in the Bradford district, have an opportunity this week of seeing their radio favourites on the screen, for at the Regent Picture House, Manningham Lane, there is being shown for the first time in this country, "Radio Parade," a film in which many wireless favourites are taking part.

The question arises, does your opinion of these people improve when you see them? You all have your own favourites over the wireless, but then you have only your ears to guide you; will you alter your opinion when you see them?

A full list of the artists is given on the coupon below, and you are asked to place them in what you consider their order of merit; that is, place the figure 1 opposite the name of the artist or turn which in your opinion gives the best performance; figure 2 opposite the name of the next best; and so forth.

Entries will be judged on the voting of the public, and the coupon which most closely compares with the popular verdict will be awarded first prize; the next best the second prize and so on until the whole of the prizes have been awarded.

The prizes will be as follows:—

FIRST PRIZE	£5 0 0
SECOND PRIZE	£3 0 0
THIRD PRIZE	£2 0 0

and six consolation prizes in the form of season tickets for two persons.

Each coupon must be accompanied by the torn half of an admission ticket to "Radio Parade." No correspondence can be entered into, and the Editor's decision will be final and legally binding. Entries must be addressed

"Radio Parade" Competition,
"Telegraph and Argus,"
Hall Ings, Bradford

Coupons are appearing in "Telegraph and Argus" on each day from to-day (Monday) to Saturday, 22 April, and the last day for receiving entries will be Monday, 24 April

NAME OF ARTIST OR TURN.	ORDER OF MERIT
CLAPHAM and DWYER.	
ELSIE and DORIS WATERS.	
FLORENCE DESMOND.	
FLOTSAM and JETSAM.	
MABEL CONSTANDUROS	
HOUSTON SISTERS.	
CARLYLE COUSINS.	
JEANNE DE CASALIS.	
CLAUDE HULBERT and GUS MacNAUGHTON.	
LEONARD HENRY.	
TEX McLEOD.	
STAINLESS STEPHEN.	
ELSIE CARLISLE.	
CHRISTOPHER STONE.	
ROY FOX and HIS BAND.	

NAME .....
(BLOCK LETTERS)
ADDRESS .....

PIN YOUR HALF OF ADMISSION TICKET HERE

RADIO STAR COMPETITION - RUN IN BRADFORD AND MANCHESTER

48 SHEET POSTER.

YOUR POPULAR RADIO FAVOURITES BROUGHT TO THE SCREEN FOR THE FIRST TIME
RADIO PARADE
The Biggest Screen Broadcast ever Presented!

16 SHEET POSTER.

NEWS AD., USED IN - BRADFORD TELEGRAPH AND ARGUS

AND THE PRESS SAID :—

"Big box-office receipts assured" *"Kinematograph Weekly."*

"Cast-iron entertainment" *"The Cinema."*

"Snappy musical numbers, amusing sketches" *"Daily Film Renter."*

"Bound to prove to the popular taste" *"Impartial."*

"Sure to be a winner." *"Daily Express." (Manchester Edition)*

"Something for everybody, excellent." *"Era."*

"High standard of entertainment." *"Yorkshire Evening News."*

"Should delight Picturegoers." *"Yorkshire Evening Post."*

"Enjoyable entertainment." *"Yorkshire Observer."*

"Bound to have a wide appeal." *"Bradford Telegraph & Argus."*

BIP PICTURES... PRE EMINENT

WARDOUR THIS EXHIBITORS FRIEND!

THE BIG BUSINESS BUILDER THAT MILLIONS ARE WAITING TO SEE!

STRAIGHT TALK ON EXCESSIVE FILM RENTALS

LOCAL BOOKING DISTRICTS

West of England Action

THE PENALTY CLAUSE

THE Devon and Cornwall Branch passed a resolution recommending members to form into local districts with the object of arranging future bookings on the lines adopted by Birmingham exhibitors, or on a mutually agreed sliding scale.

The discussion was raised on a letter from the General Secretary asking the Branch in each area to call meetings, particularly of those members who act as booking managers, with a view to reaching an agreement to prevent the perpetuation of 50 per cent. rentals.

The CHAIRMAN (Major A. O. Ellis) explained the situation as it arose at Birmingham, which resulted in a meeting of members, who each signed a bond for £100 that they would not book the four super-films concerned at flat rentals nor at any figure above 40 per cent. In the Devon and Cornwall area they were in a rather difficult position, because exhibitors were so scattered. At the same time, they realised the result of playing films at these very high prices.

Major A. O. Ellis

A friend of his in the North of England played "Grand Hotel." His normal takings were £600 a week, but he played to something like £1,100. That was an instance in which 50 per cent. paid. But there were many other exhibitors who played the film and their figures were exactly reversed.

Sliding Scale Suggested

Surely, continued the Chairman, the proposition equitable both to the exhibitor and renter was that for a house averaging £600 per week the rental of a super film should be 33⅓ up to £600, and then to weight the odds in favour of the renter, and give 60 per cent. of the amount taken over that figure. If in that case the film stood up for it, the renter would get his share, and if it didn't stand up for it, then the renter, like any other business man who spent money unadvisedly, lost it.

Mr. HARCOURT said the high prices did not touch the independents of Plymouth, because their's were not first run houses. The latter were all syndicate houses.

L. W. CREWS (Exeter) said the same thing applied to Exeter. The small man, therefore, did not count in this matter.

The CHAIRMAN: But if you want second run they are asking the same price.

Group Booking

L. CREWS: They won't get it as far as I am concerned: I will do without the films. He added he was asked to book a certain film, but with the stipulation that he took the remainder of the output. He declined, and was told the renter could get somebody else in the city to do it. His retort was "Let him do it."

W. KINGDOM (Launceston) regarded the demand that an exhibitor could only have a big film if he took the whole output as inequitable.

The CHAIRMAN said some of the big independent men in the business presented the greatest trouble. In Torquay it was impossible to get members to combine. That was a matter to be regretted, because his opinion was that there was no place in the West of England that paid so high percentages as Torquay.

L. CREWS agreed, and added that it would pay the small man to pay a reasonably bigger percentage for first run if he had the chance of doing so, but he was not given the chance.

Consistently Good Product

H. HARCOURT said there was little they could do in this matter as a branch except to get exhibitors together in the different districts. It certainly did not pay exhibitors to book a film at 50 per cent. and have to take a lot of junk with it. If the producers produced a better quality film, it would be far better from the business point of view than to produce a film which pulled for one week, but caused an upset to business the week before and probably the week after.

W. FARRANT GILLEY said they wanted to encourage renters to produce the very best possible pictures, and there was no objection on the part of exhibitors to good prices provided they were on the basis the Chairman had suggested. It ought to be possible to arrange amicably a sliding scale, and the General Council should pursue the matter on those lines. It was not necessary to fight the renters. He would like the branch delegates to press that view on the General Council.

The CHAIRMAN said there were so many difficulties that it might take a series of years before they could reach a final arrangement that would be satisfactory all round. If, however, they could get an agreement with the renters to shares on a super film it would be a step in the right direction and other things would follow. The product for the last twelve months had been tremendously low in quality, a lot of programme pictures being not up to the aver-

(*Continued at foot of next col.*)

Manchester and the Need for Loyalty

2d. ADMISSIONS DEPRECATED

THE meeting of the Manchester branch at Blackburn last week was the first held away from the local headquarters, and its success was such that it is certain to be the forerunner of meetings in other towns. There were 40 members present, including the executive committee.

The Chairman (W. STEPHENSON) believed the opportunity given to various members to voice their opinions could result in nothing but good.

The whole of the Industry would, he said, share the keen disappointment at the fact that the Chancellor of the Exchequer had not reduced the Entertainment Tax. The Chancellor who put it on had associates in Blackburn.

A MEMBER: He helped us when he took it off.

The Budget was not yet through, continued Mr. STEPHENSON, and they might still be able to influence the Chancellor, but if they failed they must carry on the campaign until the next Budget.

High Rentals

Some straight talk was heard on the subject of excessive film rentals.

The foolish attitude of the exhibitors which often encouraged high rentals for so-called super films was deplored by the CHAIRMAN. "Exhibitors get panicky before the films are shown, and will pay any price," he said. "We have allowed them to set the pace, and we have to follow."

The renters asked 50 and 60 per cent., but if they would not take 40 they should be told to keep their films. The exhibitors could only fight this by remaining loyal to each other. If some "ratted" they were lost, but if they all stood shoulder to shoulder they were bound to win.

JOHN HARRISON, the Vice-President, was equally emphatic about the need of loyalty. It was probably certain that in Lancashire they would have members who would "rat." Just to score one they would pay the fancy prices demanded, but they were the losers by such conduct.

A Lady Exhibitor

In a fighting speech Mrs. PRESTON, Pendlebury, the only lady present, declared: "We exhibitors have played into the renters' hands all along. It is all our own fault. We don't stand up to them. If we run after them, as we do, we get what we deserve.

"There is another point. Film renters ought to give some publicity with the films, especially when they charge such big prices. They did so in the silent days."

She added that she was not running after the renters. She was giving second runs just of the winners, and finding it paid.

Mrs. PRESTON moved a resolution supporting the Birmingham attitude.

Mr. AINSWORTH, Rishton, seconded, and the resolution was enthusiastically adopted.

Twopenny Admissions

After another discussion on twopenny adult admissions, a resolution was passed deprecating the practice which obtains at certain places, and asking them to try to get into line with other halls.

W. Stephenson

The discussion was opened by COUN. FRED READ, of Manchester.

A Darwen delegate urged that if they charged 3d. they were merely making people pay a percentage to the Government and a percentage to the renter, and were no better off than if they charged 2d.

Mr. HARRISON replied that from the 3d. they got 2½d. net, so that they were better off, with an audience of 2,000, by a sum of £4 3s. 4d. Then again, if the Chancellor took off the tax, and it might be knocked off yet, they got the whole of the 3d. If they were charging 2d. they would not like to put up the price to 3d.

Members of Parliament were working hard to get the tax remitted, and they were going to ask the Chancellor some awkward questions before the Budget was finally passed.

Other members contended that the 2d. charge lowered the standard of the Kinema Industry.

T. H. HARTLEY said if the members were unanimous they could proclaim a week's holiday and close the kinemas for a week, as a protest against the non-remission of the Entertainment Tax. That would make the whole country ring with the evidence of their discontent.

Sliding Rentals Suggested

Entertaining the General Council

age, little money having been spent on them. This had made exhibitors inclined to jump for any outstanding film with which to recoup their losses.

W. GILLEY remarked that programme pictures were not worth 25 per cent.

The SECRETARY (Halderson Rundle) drafted a resolution recommending members to form into local districts, and endeavour to arrange future bookings on the lines adopted by Birmingham exhibitors, or on a mutually agreed sliding scale.

W. HARCOURT moved this resolution.—L. CREWS seconded, the latter remarking that he would like it to have been stronger if possible.

The CHAIRMAN instanced a district in which there were four members, and if they would only get together they could agree on a course which would ensure that in their district at any rate there should be no booking at these abnormally high percentages.

L. CREWS said if the four halls agreed not to pay more than 40 per cent. there was a chance of each getting one film, because if there was general adoption of this line the renters would ultimately be willing to come to terms.

The CHAIRMAN thought by united action by the exhibitors the renters could be induced to adopt a sliding scale, which would be for the benefit of all. Exhibitors would not then be buying a pig in a poke as they were so often under present conditions.

The resolution was carried unanimously.

Entertainments Tax

Further reports were received of interviews between members and M.P.s in regard to a reduction of the entertainments tax, and though the Budget was being introduced the same day, it was stated that that did not mean the end of the campaign, which could be continued right through the Committee stage of the Budget with a view to getting amendments accepted which would achieve the object in view.

W. PICKLES (Liskeard) reported that Mr. Isaac Foot, M.P., had expressed himself as very sympathetic in respect of the revision of the tax on the lowest charges.

The CHAIRMAN said that Col. Acland-Troyte, M.P., replied that he knew all about it, and was too busy to see him (the Chairman).

H. HARCOURT, who with R. E. Eady and H. Mather interviewed Capt. Guest, M.P., said the latter intimated he could not vote against the Government, but was prepared to use his best endeavours to induce the Chancellor of the Exchequer to relieve the burden on the cheaper seats. Mr. Harcourt urged that it was desirable that exhibitors should continue to keep in touch with local members until the Budget had become law.

The SECRETARY reported that he and Mr. Harcourt interviewed Lady Astor, who gave them the impression that if she could she would transfer the tax on the lower priced seats to the higher priced seats.

A Penalty Clause

An interesting point was raised by a member from Cornwall as to the legality of a penalty clause in contracts.

The CHAIRMAN said a contract on sharing terms without a penalty clause was not worth the paper it was written upon. In that case the exhibitor need not play the film and the renter could get no damages from him.

The SECRETARY added that if the exhibitor changed the date of showing a film and paid the penalty of £5, he would be credited with that amount when the film was eventually shown.

It was decided that the Secretary should write to the firm concerned, and request that where the penalty had been paid the exhibitor should be given credit for the whole of the penalty when the film is shown.

General Council at Torquay

The programme for the entertainment of the General Council when it meets in Torquay in May was approved. The headquarters will be the Imperial Hotel, where the Council will be entertained to lunch. Members of the branch are invited to attend. In the afternoon there is to be a trip by coach to Dartmouth, provided the weather suits, and thence up the Dart by steamer to Totnes, where tea is to be provided. The return to Torquay will be by road. In the event of the weather being too unfavourable for the river trip there is to be an alternative trip across Dartmoor, the final decision as between the two or either to be made on the morning of the General Council meeting. For delegates who will be in Torquay over the week-end preceding the meeting seats are to be reserved at the Pavilion by the musical director, and the director of the Regent and the Primley Zoo, Paignton, has invited the delegates and friends to the Zoo and tea on the Tuesday afternoon.

Politics in News Reels

A letter was received from the General Secretary stating that the General Council would again consider the question of the introduction of politics in news reels, regarding which the branch had forwarded a protest at their next meeting.

The CHAIRMAN said the most important action taken in this matter was the raising of questions regarding it in the London County Council, and it was obvious from this that if the inclusion of political matter was persisted in there was every likelihood of news reels being censored, and that alone would stop the trouble of which exhibitors were complaining.

BRISTOL SUPPORT BIRMINGHAM

Signed Agreement Advocated

"A" FILMS REGRADED

THE item on the agenda of the Bristol branch meeting of most interest to members was the subject of film rentals. In the absence of the Chairman, who is on the sick list, the Vice-Chairman, F. G. W. Chamberlain, presided.

GEORGE REES, who gave details of the resolution taken by the Birmingham Branch, said he thought something should be done in every branch based on the action taken by Birmingham. Members should agree among themselves that they would not pay excessive rentals.

H. F. WREN hoped that all branches would follow the lead of Birmingham.

The CHAIRMAN suggested that a special meeting of every exhibitor in the area who did his own booking should be called, and when they had come to an agreement each member should put down a sum of money as a guarantee that he would abide by such agreement.

F. G. W. Chamberlain

F. ALLAN SIMPSON, the Secretary, said that the South Wales branch had expressed a desire to work with the Bristol branch in the matter.

The CHAIRMAN said that if they could get the Devon and Cornwall branch also to come in they would have the whole of the distribution area covered.

GEORGE REES urged immediate action, because, while these arrangements were being made the films were still being booked.

Mr. BARRATT remarked that the greatest snag in booking films was what the exhibitor was compelled to take with them in the way of other product. That was an important point which he thought the Birmingham resolution did not cover at all.

G. W. TEED moved that they should ask each member of the branch if he was prepared to sign an agreement similar to that made by Birmingham regarding the particular films mentioned in the resolution passed by that branch, and not to pay more than 40 per cent. for any other film.

This resolution was seconded by H. W. TEED, and carried unanimously.

Regrading "A" Films

The SECRETARY reported that "Prosperity" had been passed for universal exhibition in the city.

The justices, however, were unable to alter the classification of the film, and exhibitors who proposed to exhibit the film would have to mark it "A" on their category boards, but they should add the following wording: "This film has been passed for universal exhibition within the Bristol Licensing Area."

Mr. SIMPSON emphasised the importance of adhering exactly to the approved wording.

The CHAIRMAN asked managers of first run houses in the city to help him in the matter of these films. He would be glad if, when they had a film which they considered could be recommended for universal exhibition, they would ring him up at once, so that he could see the film and decide if it should be submitted to the Committee.

Tax Campaign Tribute

GEORGE REES, the branch convener, presented the final report of the Entertainment Tax Campaign. The total number of signatures obtained in the branch territory was 97,066. He had travelled 2,460 miles in the area, and on many of these journeys he had been accompanied by Mr. Atkinson, the branch Chairman. Of the 28 Members of Parliament in the area 20 had been interviewed.

A vote of thanks to Mr. Rees for his work was moved by H. F. WREN, who remarked that whatever the result of the Budget, he hoped that exhibitors would still persist in their efforts to get the tax abolished.

Mr. REES expressed his thanks to Mr. Atkinson and also to the members and sub-conveners for their co-operation.

A warning was given to members regarding advertising films. Two members complained that they had been unable to obtain payment from a certain firm for films which they had shown. Members were advised that they should get payment in advance both for advertising slides or films.

The P.R.S. Scale

H. F. WREN asked whether head office could not take up the question on behalf of the small man of allowances under the P.R.S. licence. He thought the smaller kinemas should have a larger percentage allowed them. The small hall was in a different position to the central houses, especially the suburban hall, which had certain priced seats which were only rarely filled.

The Chairman and Secretary were appointed to represent the branch at the Summer Conference.

It was proposed that one paper should be given on the P.R.S., and another on Film Booking in all its aspects.

The CHAIRMAN congratulated H. F. Wren on his re-election to the Mangotsfield Council.

MORECAMBE MUNICIPAL SCHEME OPPOSED

United Booking Action A Conspiracy?

CALL FOR UNITY IN FIGHTING HIGH RENTALS

COLLECTIONS for the unemployed were discussed by the West Lancs branch at their meeting last Tuesday. H. HARGREAVES said he had received a letter from a former exhibitor and C.E.A. branch chairman . now connected with the Blackpool Toc H, asking for the branch's sanction.

The chairman, J. ATROY (Lancaster), said he thought it was a matter for the individual exhibitor. It was not for them as a branch to advise, as there was a great number of people who did not want collections.

"I think it is a branch question," said R. BARRIE (Preston).

Mr. HARGREAVES said he had written to a Blackpool exhibitor about the matter, and the reply had been that the time was considered inopportune. Nothing further could be done.

Mr. PILLING (Cleveleys) said the Mayor of Blackpool had spoken on behalf of the unemployed from the stage of the Palladium, and there had been a collection.

"If the exhibitor wants to do it," declared Mr. Atroy, "let him—we cannot forbid it." He added, however, that they had once organised similar collections in Lancaster, and some people had been called upon to contribute three times a week at different houses. They had to pay to avoid looking mean, but it did not do the houses any good in their eyes.

It was again suggested that the question should be left to individual exhibitors, and the matter was dropped.

A Corporation Challenge

The Morecambe exhibitors asked the branch to provide legal advice for their campaign against the proposed erection of a Crystal Hall by the Morecambe Corporation.

Mr. HARGREAVES recalled that the branch had discussed the matter last year, and the Corporation had pointed out that at present they had nowhere to house municipal bands in wet weather. There had been nothing in their earlier resolution to say who was going to pay the expenses involved in the fight, and he asked them to allow the Morecambe exhibitors to obtain the services of Mr. Hart at the branch's expense.

Mr. ATROY said he considered that whatever the exhibitors did, the hall would be built.

"I think it will be throwing money away," he declared. "When Preston wanted Sunday opening we notified them that the branch would expect the members who would benefit by S.O. to pay the expenses, as they have just paid the expenses of Good Friday opening. I do not see why the branch should do it in this case."

Mr. BARRIE said that fighting a corporation was a liability he did not think the branch could undertake. It would be better if they got the local ratepayers fighting against the proposal rather than for the opposition to come from an interested party.

Mr. HARGREAVES pointed out that as ratepayers the entertainment houses would have to help to build the new hall. He did not see why they should contribute to the opposition. Southport Corporation had been losing money hand over fist with the Floral Hall, yet the entertainment houses had to help to stand the liability. If a private company had been building the hall, he would not have brought the matter up.

He proposed that the services of Mr. Hart be obtained, but the meeting finally agreed to the suggestion of H. SIMPSON (Ulverston) that the secretary should find out what the cost would be and whether other houses who were not members of the C.E.A. would subscribe.

The Birmingham Move

When the question of film rentals and the recent Birmingham decision was brought up, Mr. ATROY said it seemed as if the renters wanted other exhibitors to pay them what they lost on the circuit houses. The trouble with a decision such as had been made in Birmingham was that the exhibitors did not trust each other.

Mr. BARRIE said that when he had an independent house, he could always get along with his bookings independent of any circuit houses near him.

Mr. ATROY said the renters would give preference even to a circuit of only seven houses. If they were to draw up an agreement that they would not pay more than a certain amount, it would become a conspiracy, and the renters could fight it as such.

Mr. HARGREAVES said it would be a great advantage to places like Preston, Lancaster and Morecambe if such an agreement could be reached. "But the trouble is that we cannot trust one another in this business," he added.

Mr. ATROY pointed out that if they would not pay more than 40 per cent. for a big film, they might have to pay a similar percentage for other films not worth more than 25 per cent. from the same renters.

"The Birmingham branch has my sympathy, and my hope is that they will stick together, and that no one will break away," added the chairman.

Sound Maintenance

Discussion next arose on the case of a member who, in spite of the fact that he had received notices of service for his sound equipment, on certain dates, had had no service at all for a considerable time.

Recently the member had been served with a writ for over £100 for service, and he had paid this, as well as the expenses of the writ.

Mr. ATROY said the member should not have paid, as he would not have lost the case in court. A proposition by Mr. SHACKLETON that the matter be brought before Mr. Hart was carried.

Local M.P.s and the Tax

Mr. ATROY reported that he and Mr. Hargreaves had interviewed Mr. Ramsbottom, their local M.P., with regard to the tax reduction. He had met them very nicely, and had said he would do all he could to assist them.

Mr. PILLING said he had written to Lord Stanley, M.P. for the Fylde, who replied that he had forwarded the letter to the Chancellor of the Exchequer.

On Mr. BARRIE'S resolution, it was decided that in future applications for Christmas Day and Good Friday opening in Preston be made through the branch.

H.O. REGULATIONS

SMETHWICK ENDORSEMENT

The Watch Committee of the Smethwick Town Council having received a circular from the Home Office, referring to children and "A" films, and suggesting revised model conditions for inclusion in kinematograph licences, the committee recommended to the Council yesterday (Wednesday) that the additional conditions be imposed in connection with future kinematograph licences granted by the council.

BRISTOL FILM FOR HOME USE

The Bristol Development Board have under consideration the production of one or two short films of the city for exhibition in kinemas.

A film of Bristol, which was made by F. H. Warne, on 16 mm. stock, has been widely circulated in the United States, and has been loaned to schools and to householders possessing home projectors.

The Mayor of Weymouth (Captain F. W. Hamblin) inaugurated the installation of Ardente apparatus for deaf patrons at the Regent Theatre, Weymouth, last week, when a number of deaf persons were the guests of the management.

John Gilbert and Robert Armstrong in FAST WORKERS, recently Trade shown by M-G-M

Janet Gaynor and Henri Garat in ADORABLE (Fox)

EDINBURGH AND SUMMER VISIT

SCOTTISH MINISTER TO ADDRESS CONFERENCE

PLANS for the day which delegates to the summer conference in Glasgow in June will spend in Edinburgh were discussed at a meeting of the Edinburgh section of the C.E.A. last Friday. A. S. Albin, the chairman of the section, presided, and at the outset extended a welcome to two new members, George Highland, the Kinema, Dunfermline, and James Bell, the Palace, Newtongrange.

It was intimated that J. L. Adair, Central, Portobello, was unable to serve as a member of the Benevolent Fund Committee, and it was agreed to ask Mr. Casey, Kirkcaldy, to take his place.

GEORGE SALMON reported that the sum of £13 10s. had been realised from the dance in the Dunedin Palais, and paid a tribute to the work of the committee: J. S. Nairn, J. L. Adair, M. L. Kane, and W. S. Albin, in connection with the effort.

Clergyman and the Trade

Mr. Salmon then reported on a number of matters in connection with the summer conference as far as they affected Edinburgh. He had been asked, he said, to get someone from the Edinburgh district, one outside the Trade, probably one connected with the recent inquiry into the kinema, to read a paper before the conference, and he had arranged with the Very Rev. Dr. J. Harry Miller to do so.

Glasgow had agreed, and he would give his paper on Wednesday, June 21. The exact title was not yet fixed, but he would no doubt give his views on the kinema.

Dr. Miller was very pleased at getting the opportunity to speak to the Trade. They might take it he would be very fair, and while he would not be likely to tread on anybody's corns, he would probably be able to point out some improvements, and that, after all, was what they wanted.

Visit to the Shrine

The conference proposed to visit Edinburgh on the Thursday, arriving by special train from Glasgow shortly after four o'clock. Edinburgh had suggested a programme for them. The English delegates would no doubt be very anxious to visit the Scottish National War Memorial at the Castle, and it was arranged to show them over, and perhaps also do the Royal Mile from the Castle to Holyrood.

They would then give the delegates tea, and the idea was that after tea they would be free to enjoy themselves as they liked. The special train would not take them back.

Some would probably want to visit the Forth Bridge, and if any Edinburgh members had cars available he would be glad to be able to say that if they formed themselves into groups, so many cars would be at their disposal. The ladies would probably want to spend some time seeing the Princes Street shops. Tea would be served either at the Castle or after a tour of the city at M'Vittie Guest's, in Princes Street.

The Conference Photograph

There had been a suggestion about trying to get a civic reception by the Lord Provost, and the Lord Provost's Committee would be considering the matter. But, frankly, he did not think there was much chance of getting that, partly because the conference was being held in Glasgow, and the delegates were to be in Edinburgh such a short time, and there were so many calls on civic hospitality. But he thought they would be able to get the Lord Provost or the senior magistrate to join them at tea.

The usual photograph of the delegates attending the conference was to be taken. It had been suggested that it might be taken at the Shrine, and he had been asked to arrange it.

R. M'LAUGHLIN thought it was a tremendous compliment to Edinburgh that a conference should be held in Glasgow and the photograph taken in Edinburgh.

The Birmingham Resolution

The meeting afterwards discussed in private the Birmingham resolution in view of the subject coming before a special private meeting of booking managers and independent exhibitors in Glasgow the following Tuesday.

LANCS MEMBER REVIEWS C.E.A. ACTION

A POLICY FOR THE FUTURE OUTLINED

"WHAT the C.E.A. has done, is doing and could do," was the subject of an interesting paper by T. H. Hartley, manager of the Padiham (Lancs) Grand, at the third quarterly meeting of the Manchester and district branch of the C.E.A., held for the first time at Blackburn on Wednesday in last week.

The gathering was held in the quaint old Tower Room of the Majestic (formerly the Exchange Kinema, and many years ago the old Cotton Exchange).

In the first phase of his threefold subject, Mr. Hartley spoke of the value of the C.E.A. as a protective association, resisting restrictions that a developing industry might be subject to and that could be made intolerable.

He scored good points on the removal of the clause instituted by Liverpool debarring children under 16 from seeing "A" films whether accompanied by parents or not; the remission of £4,000,000 a year Entertainment Tax from 1924 to 1931, and the good work in regard to performing rights, service charges, the small exhibitors' scheme, and the benevolent fund.

He touched on the efficient handling, by C. Hartley-Davies, of the technical advisory department, which is not sufficiently well known, and the usefulness of the legal department. He mentioned that the solicitor attached to this department had pointed out again and again that if only exhibitors would forward contracts to him *before signing* they would save themselves endless trouble afterwards.

The Fights of To-day

Showing "What the C.E.A. is doing," his points included the campaign for the remission of the Entertainment Tax, the most strenuous on record; seeking to decrease film rentals; the successful opposition to municipal kinemas in Parliamentary Bills, and the campaign against 2d. matinees for adults.

On the question of Sunday opening, the C.E.A., he said, has a department which will furnish any area with any information on this subject.

The association was negotiating a new standard sound contract with the K.R.S. This, he emphasised, is of great importance, as it forms the trading code of the industry.

The Onus on the Members

Taking the third phase: "What the C.E.A. could do," Mr. Hartley pithily summed this up as "Exactly what its members will let it."

"By loyalty and agreement," he declared, "the members can do anything. It is not necessary to have 100 per cent. loyalty. When the members of the C.E.A. are moved to accomplish something to remedy an admitted injustice, it is surprising what even as low a percentage as one-third of its members can do by standing together."

Some things that might be done, he urged, were the following:—

1. Reduce film rentals by combined effort. Bring about a sliding scale, or bring back flat rentals. Birmingham is an example to copy.

2. Give the members a better official journal or arrange with some other paper for fuller reports of branch meetings.

3. Separate the film reports from the journal.

4. Encourage Parliamentary support of the Trade from M.P.s of all parties.

Above all, he insisted, was loyalty first and foremost, and anything could be accomplished.

"The C.E.A.," he concluded, "is only as strong as its weakest link, whereas Unity is Strength."

Mr. Hartley deplored the fact that the Chancellor had not seen his way to afford the Industry any relief in Entertainment Tax in his Budget. The present impositions were unfair to the Trade and the public, and no stone would be left unturned to obtain redress at the earliest opportunity.

BRADFORD SUPPORTS BIRMINGHAM

The Bradford branch of the C.E.A. has passed a resolution supporting the resolution of the Birmingham branch against booking films at a rental higher than 40 per cent. The view was strongly expressed that any rental charge above this percentage is too heavy for the exhibitor to pay, particularly in districts in the industrial North, where unemployment has had a very adverse effect on exhibitors.

KINEMA COMPETITION

PLYMOUTH PIER'S POOR PROFIT

It was reported to the shareholders at the forty-fourth annual meeting on Monday, April 24, of the Plymouth Piers and Pavilion Company, Ltd., that the profit on last year's working fell £165 short of meeting the interest on the debenture stock, and that the total loss on concerts had amounted to £693.

Comments were made on the public's changed taste in entertainment, E. Saunders, one of the directors, saying that many people preferred to spend their evenings at home to visiting the pier concerts and entertainments, and that talking pictures had affected concert parties as well as theatres.

Don't Miss ★ ★
Next FRIDAY'S
Laugh-a-minute
TRADE SHOW.

GEORGE GEE

★ *and* ★

BETTY ASTELL

in

"CLEANING UP"

at the

PHOENIX THEATRE

Charing Cross Road, W.C.

FRI., MAY 5

at 3 p.m.

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First Picture
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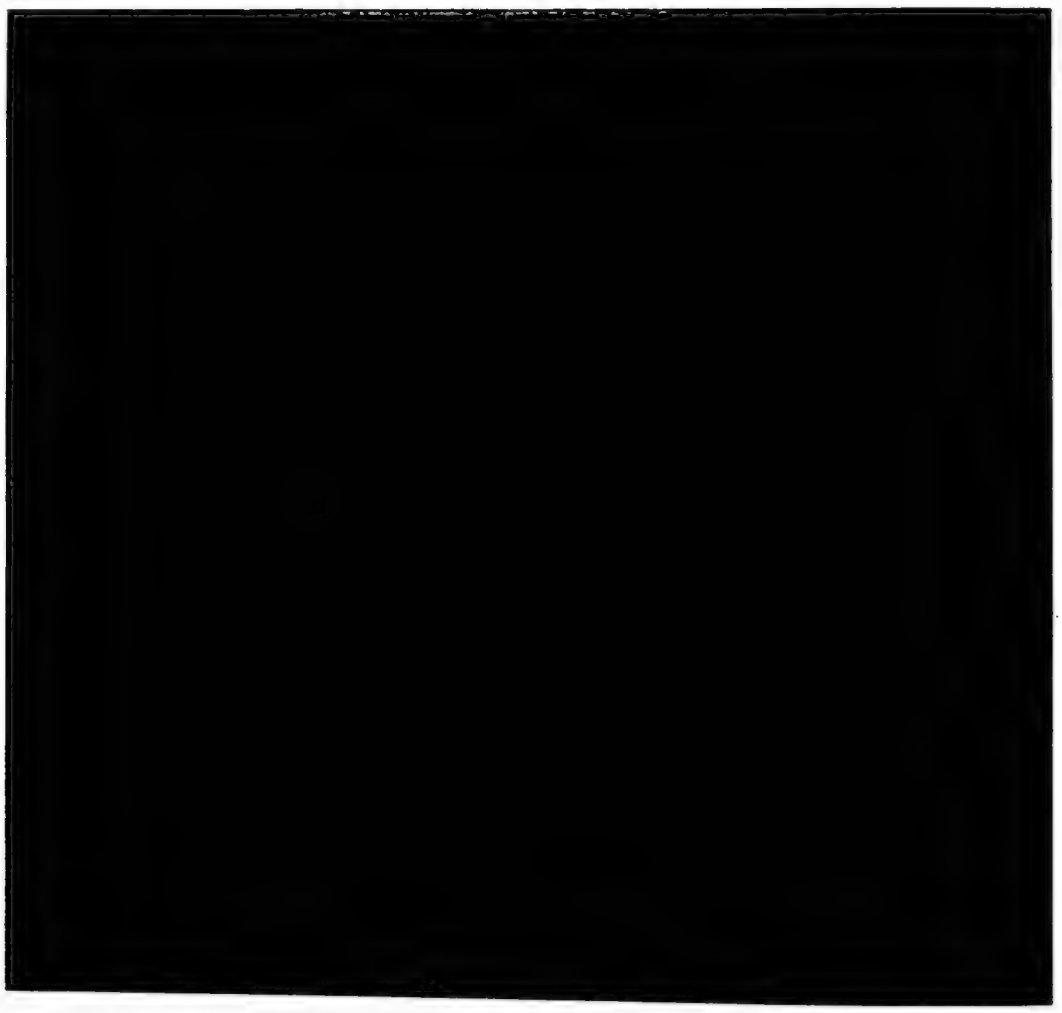
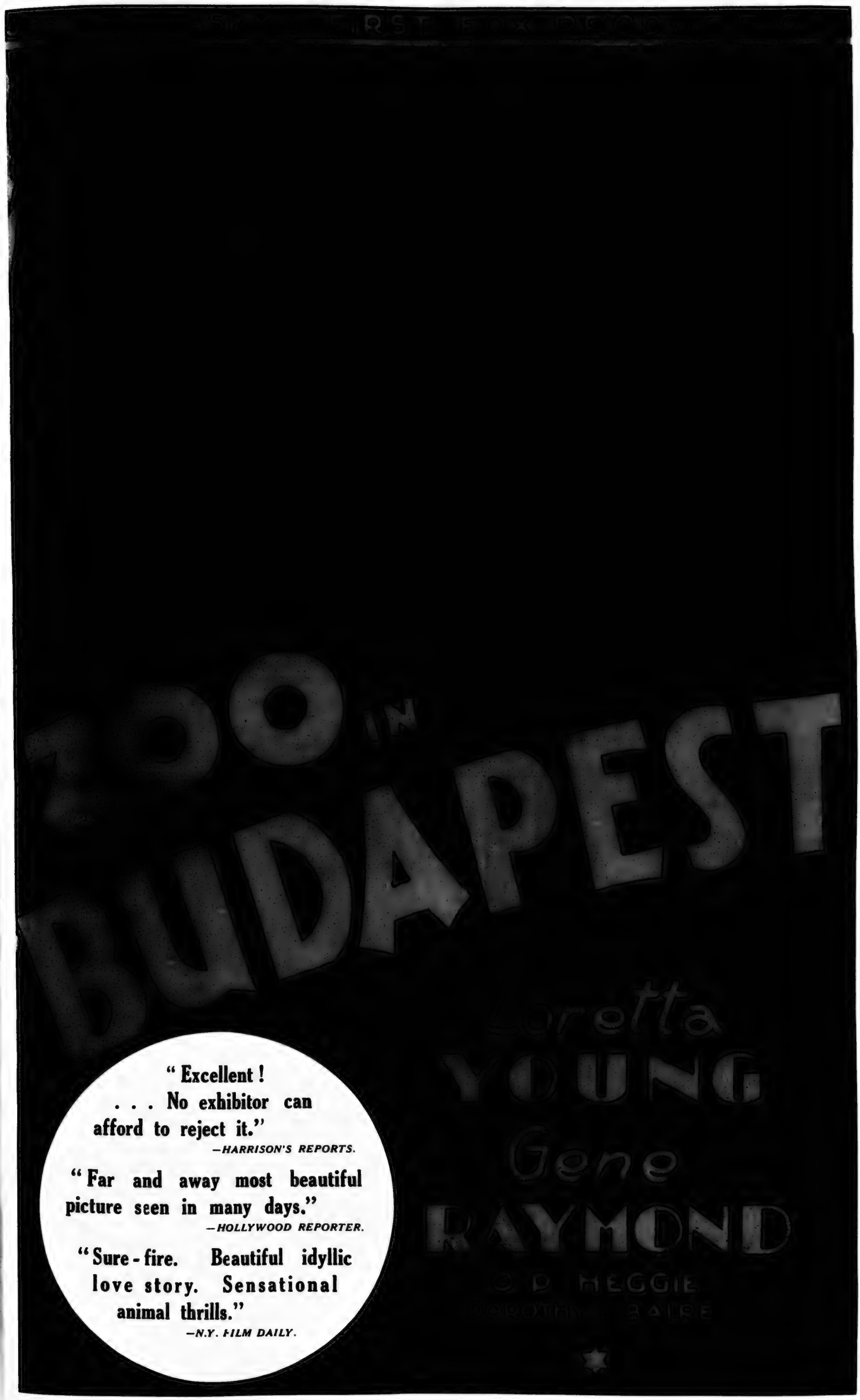
"ZOO IN BUDAPEST"



Starring
LORETTA YOUNG
GENE RAYMOND
Directed by Rowland V. Lee

ZOO IN BUDAPEST

FOX


FIRST FOX PICTURE
GO IN BUDAPEST
Loretta YOUNG
Gene RAYMOND
"Excellent! . . . No exhibitor can afford to reject it."
—HARRISON'S REPORTS.
"Far and away most beautiful picture seen in many days."
—HOLLYWOOD REPORTER.
"Sure-fire. Beautiful idyllic love story. Sensational animal thrills."
—N.Y. FILM DAILY.

TWO PARAMOUNT SHOWS

Scenes from two forthcoming Paramount Trade shows. 2 and 3 are incidents from CASH, the latest London Film production, which features Robert Donat and Edmund Gwenn. 1 and 4 depicts Sylvia Sidney, George Raft and William Harrigan in PICK UP

"THE LITTLE GIANT"

Scenes from THE LITTLE GIANT, starring Edward G. Robinson, supported by Mary Astor and Helen Vinson, which First National are Trade showing at the Cambridge Theatre on Wednesday, May 10, at 8.45 p.m.

CONFERENCE PROTEST

Northern Objection to Change of Date

TAX ON FREE ADMISSIONS

PROTESTS against what the exhibitors consider to be exorbitant charges levied upon them by film renters have been registered on several occasions by members of the Northern branch of the C.E.A., and these protests were renewed at the monthly meeting, held at Newcastle under the chairmanship of SIDNEY BAMFORD.

After several members of the branch had voiced their complaints, it was resolved, on the motion of J. Coverdale Bell, seconded by E. J. Hinge, that a special meeting of the branch be convened, for the purpose of fully discussing film rentals.

The trend of the discussion indicated a strong body of opinion in favour of supporting the action taken by the Birmingham district, in declaring that exhibitors should not agree to pay more than 40 per cent. as the maximum film rental.

J. COVERDALE BELL visualised a black future for the Industry if the exhibitors did not now take a firm stand against excessive rentals, and F. W. MORRISON commended the stand which had already been taken by Birmingham.

A member of the branch instanced a case in which he had been refused a booking on a film he wanted, because he would not consent to pay 60 per cent.

J. S. SNELL suggested that the only fair way of arriving at rentals was through the medium of a sliding scale, under which a film would have to prove its worth.

Summer Conference

The branch was not pleased to learn that the date of the Glasgow conference had been altered from June 12 to June 19, to suit the convenience of exhibitors who wished to attend Ascot, and it was pointed out that the Northern members had not made any attempt to have the date altered when, in previous years, the annual Conference clashed with Newcastle's Race Week holiday.

The secretary, ALFRED SMITH, reported that he had communicated the views of his members to the Scottish branch, and said he had had a letter from the president of the C.E.A., James Walsh, stating that in view of the opposition to the proposed change in the date of the conference, he was recommending that the date originally put forward be adhered to.

Since the receipt of that letter, however, the General Council had determined upon June 19 as the date of the Conference.

Tax on Free Admissions

Reference was again made to the demand of the Excise officers in Gateshead for information regarding the sale of shares in a hall to which shareholders were granted free admission, on the production of their double pass.

NORMAN HART, to whom this had been referred, advised the branch that the Customs and Excise officers took the view that if persons acquired shares in a kinema in the expectation that the possession of the shares entitled them to free admission to the kinema, or if any right of free admission was acquired as part of the consideration in the purchase of shares, admission was in reality being paid for.

The point to be considered was whether there was any arrangement that if a person took up so many shares he would thereby become entitled to so many free seats. If there was any such arrangement, the Customs would make a claim, but if there was no such arrangement, it was considered unlikely that any claim would be made.

The opinion was expressed by several members that the solution to the whole difficulty that had been raised lay in issuing complimentary tickets from the box-office to all persons who were admitted into a kinema without paying the admission fee.

Coun. A. V. ADAMS reminded his colleagues that the Entertainment Tax was payable on direct or indirect admissions, whereupon J. S. SNELL remarked that indirect admissions meant through the purchase of a programme or some such procedure. No one could deny the right of directors and shareholders to visit their own kinema without being called upon to pay for admission.

BERT MILLER amused the meeting by recounting an instance in which an Excise officer insisted upon a complimentary ticket being issued from the box-office to the kinema operator every time he passed into the theatre on his way to his operating-box.

(Continued at foot of next column.)

LEEDS FIGHT AGAINST CUT PRICES

Special Conference of Exhibitors To be Arranged

CO-OPERATION WITH RENTERS SUGGESTED

E. J. HINGE

MEMBERS of the Leeds and District Branch again discussed the question of cheap admission charges at their meeting on Friday, at which JOHN CLAUGHTON presided. The question was raised by J. HARRISON, of Rothwell, who inquired if any useful action had been taken in South Leeds to stop twopenny matinees.

The CHAIRMAN replied that those who were running cheap matinees were apparently determined to continue, and, although every effort had been made to persuade them to change their tactics, the position remained unchanged.

C. P. METCALFE said that price cutting was now pretty general throughout the country. At the last meeting of the General Council he suggested that the Association should invite the renters to help them in this matter, but this suggestion was turned down.

There was no doubt that the co-operation of the renters in a matter of this sort would be very useful. This was instanced by the fact that the renters had definitely scotched the movement to run three-feature programmes. It seemed to him a little illogical that the General Council should have approved this action, and yet be averse to asking for the help of the renters regarding price cutting.

In some places, he believed, a body known as the Unemployed Workers' Council were calling upon exhibitors, and asking for free admission for members of the unemployed clubs. In his view kinema theatre prices were already down to a minimum, and couldn't possibly go any lower with safety.

The CHAIRMAN: Unfortunately, exhibitors have always been too generous, and to-day they are reaping their reward.

Mr. METCALFE: I am satisfied that a lot of exhibitors have been holding back to see what the Budget would do for them. Now that they know the worst they will simply go ahead and follow the example of their oppositions and cut prices.

HERBERT STEVENS (Huddersfield) said if one man in a district cut prices and stuck to it, it was only a matter of time before the rest must follow suit.

The CHAIRMAN regretted that there was not a more representative attendance; he was very much afraid that many of the influential exhibitors in the area deliberately stayed away on such occasions because they were reluctant to bind themselves to any course of action.

Mr. METCALFE: At Barnsley we not only have twopenny matinees, but twopenny evening performances as well. Until recently there was nothing less than fivepence in the town in the evenings. A two hours' show has always been a regular thing in Barnsley, but this same house that is charging twopence for admission is giving an entertainment lasting three hours or three and a half.

Most houses in the town held out against this for a time, and then the Gaumont British house reduced its lowest price of admission from 5d. to 3d.

"I am still sticking it at my theatre in Barnsley, but it is draining me dry, and it is quite clear that I cannot live in the business if I don't drop my prices also.

"Seeing that I cannot get any help from the C.E.A., I shall take early steps to consult with the K.R.S. as a private individual. I don't think there is any question about it—in the interests of the Trade, admission charges will have to be fixed."

Mr. HARRISON: Why don't we get loyalty in the C.E.A.? Members join the association and then proceed to run their businesses regardless of any decisions that may be come to at these meetings, and very often they take action which is definitely detrimental to their fellow members. The first man who broke away from a decision of his branch should be kicked out. They were better without such people.

The CHAIRMAN said the trouble was that if the C.E.A. went to any man who was cutting prices and tried to reason with him, they would promptly be told that he would run his own business in his own way.

More than one man had said to him: "If I choose to admit the public for nothing, it is my own funeral, and has nothing to do with you." It seemed to him that ultimately the only way of dealing with this question of price-cutting was to secure the co-operation of the renter.

Special Meetings

Mr. HARRISON: When the K.R.S. passes a resolution, its members abide by it; when we pass one, our members don't. What we need in our association are penalties for those who disobey the findings of the majority. We are completely helpless if we cannot impose penalties and have the power to enforce them.

Mr. METCALFE: We have had counsel's opinion and solicitors' advice on the very point, but we have not found a way of doing it yet.

Mr. HARRISON: Then you ought to reconstruct the association and start all over again. If you don't, it seems likely that there will soon be no C.E.A.; we shall all be in the Bankruptcy Court.

It was unanimously decided to call for an early date a special meeting of the exhibitors in the South Leeds area to discuss the question of price admission—to be followed, probably, by a special meeting of the whole of the exhibitors in the area, if that should be necessary.

The meeting unanimously decided to recommend that the question of price-cutting should be discussed at the forthcoming Summer Conference.

Exclude the Deadhead

Regarding the attendance of deadheads at Trade shows, the SECRETARY (E. M. Rush) reported that the general manager of Radio Pictures in Leeds had turned away more deadheads from the Trade show of "King Kong" than there were people in the theatre. He was glad to say that this particular firm were making a big effort to stop the attendance of deadheads at Trade shows.

Mr. METCALFE: I can verify that, because I had difficulty in getting into the theatre for the press of people who had no right to be there who were being turned away.

It was decided to send a letter of thanks and appreciation to the firm.

To Consider Rentals

The next item on the agenda was the question of film rentals, but the CHAIRMAN said it would be farcical to discuss so important a question at that meeting, in the absence of most of the representative exhibitors in the area, and it was decided therefore to call a special meeting for the purpose. This was fixed for Friday, May 5, at 2.30 p.m.

The Budget

Referring to the Entertainments Tax campaign, the CHAIRMAN said that members of the Trade now knew their fate. The time would come when the Government would think it more worth while to help the Industry to provide cheap entertainment for the masses than it would be to give them cheaper beer. The kinema had done more to sober the nation than any other influence.

Mr. METCALFE: The brewers have got a penny off the pint because they had their campaign thoroughly well organised. They spared no expense. They probably subsidised more than two hundred M.P.s, and they brought tremendous pressure to bear upon the Chancellor.

"We have spent very little money on our campaign—perhaps £7,000 or £8,000. If we had spent even 2½ per cent. of the benefits which we hoped to derive in one year, we should have had to expend at least £60,000. Our campaign was only playing at it. Why, some renters spend more than we have spent on this effort on publicity for just one picture.

"I believe there is a movement to persuade the Chancellor to make a universal ½d. tax on 6d. admissions. That seems to me to be worse than useless.

"If they make the tax on the 6d. seats ½d. instead of 1d., instead of charging 7d.—as we couldn't charge 6½d.—the price would have to be 6d., and we should be worse off."

The meeting passed a cordial vote of thanks to Mr. Rush for the work he had done in connection with the campaign.

News-reel Politics

Reporting on the last meeting of the General Council, Mr. Metcalfe said a number of branches had taken exception to some of the scenes and some of the dialogue in Paramount News—notably in connection with a speech of Sir Oswald Mosley's on Fascism, which was regarded as being altogether wrong. Audiences in many kinemas strongly resented this sort of thing.

The General Council had made strong representations to Paramount on the subject, and exhibitors throughout the country were urged to bring to the notice of their branches anything of this nature in a news-reel which they regarded as objectionable.

The Quota Law

Another point of importance to the Trade was the fact that the Board of Trade were considering suggestions for the amendment of the Films Act, 1927. One point in this connection was the way in which the quota clauses were being worked. It was found that many of the foreign renters and producers were only carrying out the requirements of the Act in accordance with the letter and against the spirit of the law.

HERBERT STEVENS: We often hear our patrons say, "Oh, I can't stand British films," and when you press for details you find almost invariably they have been disgusted by these trashy films that are being made for quota purposes by foreign producers.

Barring Clause to Protect Second Run Exhibitors

Northern C.E.A. Meeting (continued)

Sunday Bans

When Newcastle exhibitors were applying for Sunday licences, exhibitors in the neighbouring territory saw the danger of pictures which they had booked being screened in the city, on a Sunday immediately prior to a run in the areas adjoining the city. A discussion on this topic was initiated at the previous meeting of the branch, when it was sought to have a barring clause to protect the second and subsequent run exhibitors. Though Newcastle exhibitors' endeavour had been brought to nought, in the meantime, the debate upon the desirability of having a barring clause was resumed.

Arguments in favour of the barring clause were advanced by J. S. SNELL, and while agreeing with those arguments, in the main, E. J. HINGE held that the proper way for the exhibitors to protect themselves was to see that the new form of contract, which was being drawn up, gave them sufficient protection. This view was supported by TOM H. SCOTT, and was eventually urged upon the members for their adoption.

Service Charges

The branch resolved to give its support to the Scottish branch in the endeavour that is being made to obtain a reduction in service charges, WILLIAM CARR pointing out that operators had now become so familiar with, and efficient in handling, talking apparatus that the service men had a very simple job in just looking over the sets periodically.

OUR USHERETTE

By J. P. DAVIS

"WOULD YOU LIKE TO DO A TRADE-SHOW FOR ME, CHIEF—SOMETHING SPECIAL?"
"WHY CERTAINLY, GUV'NOR! WHERE IS IT?"
"I'LL LET YOU KNOW."
"THE GUV'NOR SAYS, THAT TRADE-SHOW WILL BE HELD HERE TO-NIGHT-AFTER THE PERFORMANCE-TELL THE BOYS!"

D

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Central Airport (First-National)—American.	75 min. (U)	Richard Barthelmess, Sally Eilers, Tom Brown.	Spectacular aerial drama, with human story and lifelike characterisation. Realistic staging, authentic detail, exciting thrills.	**Excellent general booking.**
Farewell to Arms, A (Paramount)—American.	85 min. (A)	Helen Hayes, Gary Cooper. Adolphe Menjou.	Poignant war romance, brilliantly adapted from Ernest Hemingway's book. Superb characterisation, convincing atmosphere, and strong emotional appeal.	**First-class attraction for high-class halls, and box-office one for others on stars.**
Kiss Before the Mirror, A (Universal)—American.	67 min. (A)	Nancy Carroll, Frank Morgan, Paul Lukas.	Original sex drama, cleverly constructed, and finely interpreted. Strong emotional and feminine appeal, and artistic presentation.	**Very good programme booking, particularly for better-class halls.**
Lady's Profession, A (Paramount)—American.	67 min. (U)	Alison Skipworth, Roland Young.	Refreshing comedy, the simple theme of which is turned into delightful light entertainment through the clever and amusing portrayals of the popular stars.	**Good light booking.**
Morgenrot (Wardour)—German.	75 min. (A)	Rudolf Forster Fritz Genschow, Else Knott.	Vivid drama of submarine warfare, Germany's reply to our "Q Ships." Interesting subject is handled with skill by artists, producer and technicians, and is given point by faithful and thrilling re-enaction of war episodes.	**Excellent booking for specialised and high-class halls.**
Oliver Twist (Pathe)—American.	78 min. (U)	Dickie Moore, Irving Pichel, Doris Lloyd.	Faithful adaptation of Dickens' famous story, with good characterisation and atmosphere. Appealing performance by Dickie Moore strengthens interest and assures strong feminine angle.	**Good popular booking with title and star pull.**
Parole Girl (U.A. Columbia)—American.	69 min. (A)	Mae Clarke, Ralph Bellamy, Marie Prevost.	Crook drama, with a popular romantic element. Story a trifle mechanical, but sound characterisation and competent direction gets it over and assures popular appeal.	**Good average supporting feature for the masses.**
Pleasure Cruise (Fox)—American.	70 min. (A)	Genevieve Tobin, Roland Young.	Sophisticated comedy drama, cleverly adapted from the stage play. Delightful team work, bright dialogue, good staging and entertaining by-play.	**Attractive general booking.**
***Radio Parade (Wardour)—British.**	70 min. (U)	Radio star cast	Non-stop variety entertainment, featuring all the favourite stars of Radioland. Good presentation and fine showmanship angles.	**Excellent box-office proposition.**
***Voice of London, The (Famous Films)—British.**	40 min. (U)	——	Interest film, a romance of London from dawn to midnight. Interesting detail, good photography and commentary.	**Useful short feature.**
Wyoming Whirlwind, The (Butcher)—American.	53 min. (U)	Lane Chandler, Adele Tracy.	Simple, straightforward Western, with hard riding and refreshing atmosphere.	**Safe second feature for the masses.**

* A British Picture.

REVIEWS FOR SHOWMEN

A Farewell to Arms

Paramount. American (A). Directed by Frank Borzage. Featuring Helen Hayes, Gary Cooper and Adolphe Menjou. 7,621 feet. Release date not fixed.

TRAGIC, poignant war romance, a liberal adaptation of Ernest Hemingway's successful novel, treated with great imagination, restrained vigour, and fine understanding. The producer, Frank Borzage, not only consolidates his position as a master of pictorial expression, but compels his principal artistes to act with a skill which borders on greatness.

The picture's sombre beauty, cruel irony, subtle symbolism and sustained air of pessimism and despair, however, may not be fully appreciated by the masses. Still, the picture represents a first-class attraction for good-class halls, while its title, feminine interest, and stars should command favourable box-office repercussions in others.

Story.—Frederic, an American student, joins the Italian Red Cross Corps during the war, and meets and falls in love with Catherine, an English nurse. They live together, but are forced to separate when Frederic is called back to the front. Rinaldi, Frederic's cynical friend, censors Catherine's letters because he thinks Frederic foolish to fall in love, and when Frederic learns of this his efforts to join Catherine are again hindered by her friend, Ferguson, who has no faith in him. When he eventually learns that Catherine is expecting a child, however, he deserts the firing line to be by her side, only to arrive in time for her to die in his arms.

Acting.—Helen Hayes is superb as the tender, trusting Catherine, and the feeling and humanity which she puts into her portrayal is truly moving. Gary Cooper has never acted better in his life, nor has he had greater opportunities as Frederic, and he makes a triumphant success of the difficult rôle. Adolphe Menjou is very good as Rinaldi, and Mary Phillips is convincing as the hard, suspicious Ferguson.

Production.—This unhappy romance, played against the horrors of war, is leisurely in its tempo, but it moves with a dignified tread and builds up fine emotional drama as it drifts along to stark tragedy.

Frank Borzage cleverly adapts his backgrounds to the mood and makes good use of the ironic twists. The principal artistes, too, play their part and bring the story to life, and the feeling they put into their portrayals reaches quietly from the screen and finds a responsive chord in the audience. The picture is a triumph of stagecraft and artistry, and should make a special appeal to women patrons.

Settings and Photography.—The war scenes are vividly realistic, the sequences behind the lines have colour, while the poignant hospital scene is accurate in conception. Lighting and photography are remarkably fine.

Points of Appeal.—Title, moving theme, brilliant acting and direction, excellent atmosphere, feminine appeal, and star values.

A Kiss Before the Mirror

Universal. American (A). Directed by James Whale. Featuring Nancy Carroll, Frank Morgan and Paul Lukas. 6,149 feet. Release date not fixed.

ORIGINAL sex drama which shows cleverness in construction and artistry in treatment, but occasionally drifts into artificiality. The Viennese atmosphere, for instance, is sometimes faulty, and there are times when facetiousness is misplaced. However, the good dialogue, fine acting, tense situations, effective plot and artistic presentation more than offset the weaknesses and make the film, which is strong in feminine appeal, arresting and entertaining. Very good programme booking, particularly for the better-class halls.

Story.—Paul Held, a brilliant attorney, is called upon to defend Walter Bernsdorf, his best friend, when he is indicted for the killing of his unfaithful wife. He insists that Walter gives him the true facts, and he discovers that his client first became suspicious when his wife resented him kissing her while she was completing her toilet, her unfaithfulness being revealed in her eyes when reflected in the mirror.

When Paul returns home he kisses his own wife, Maria, before the mirror, detects the same reactions, and discovers that she, too, has a lover. He then prepares a plea of justification in his defence of Walter with the intention of killing Maria, after securing Walter's acquittal, and escaping on the same plea. Walter is acquitted, but he reasons with Paul, and prevents him from putting his plan into operation. Following this, Paul and Maria are reconciled.

Acting.—Nancy Carroll is very attractive as Maria, but is not always quite equal to the emotional demands. Paul Lukas and Frank Morgan, however, are excellent as Walter and Paul respectively, while the supporting players draw clever character.

Production.—The play is marked by originality, and its theme expresses familiar emotions in a new and arresting way. The light relief is always clever, but during the early stages it is occasionally mistimed, and throws the picture slightly out of balance.

However, James Whale is a producer who handles his subject and players extraordinarily well once the ingenious central idea takes shape, and makes the tense drama, carried along on a flood of emotionalism, flow smoothly until it culminates in the court scene, which is staged with fine effect.

Settings and Photography.—The Viennese atmosphere is more decorative than convincing, and the prison sequences are unduly heavy, but the court scene is good drama, and Karl Freund's camera work is excellent.

Points of Appeal.—Intriguing title, strong cast, excellent characterisation, unusual and effective story, feminine appeal, and good technical work.

Pleasure Cruise

Fox. American (A). Directed by Frank Tuttle. Featuring Genevieve Tobin and Roland Young. 6,491 feet. Released July 31, 1933.

SOPHISTICATED comedy drama, adapted from Austin Allen's play, which gracefully skates on thin ice, building up piquant entertainment as it leisurely, but delicately, unfolds. The principal players extract full points from the naughty theme, while the conventional by-play provides scintillating diversion for those who may have difficulty in appreciating the more subtle twists. First-class staging and dialogue complete the film, which represents an attractive general booking, and a high-class one in particular.

Story.—Andrew Poole, an impecunious society man, marries Shirley, a business girl, and allows her to continue working while he attends to the domestic duties in the intervals of work on his first novel. The arrangement, however, does not work too successfully, and when their nerves become jaded Shirley decides to go on a pleasure cruise alone.

The jealous Andrew, secretly arranges with a friend, the shipowner, to secure a job as steward in order to watch her. He keeps male admirers at bay, and when Richard Tavershan, an ardent youth, plans to spend a night in Shirley's cabin, he takes his place unknown to her. It is her subsequent embarrassment when learning the truth, and the dexterity which she displays in wriggling out of her predicament that gives the airy entertainment its spice.

Acting.—Roland Young, with his shy whimsicalities and soothing voice, is excellent as Andrew, while Genevieve Tobin, provocative and alluring, is a delightful foil as Shirley. Herbert Mundin, Una O'Connor, Minna Gombell, and Ralph Forbes take care of the supporting characterisation, and put over the bright by-play.

Production.—Life on board a modern luxury liner gives the snappy story a first-class setting, while experienced direction allows it to register without offending the tenderest susceptibilities. Subtlety, of course, is employed, but it is balanced by more obvious humour, which enables the film to appeal to and delight all classes. Good team work, too, is an important adjunct to the picture's success, and smart dialogue gives it the hallmark of quality.

Settings and Photography.—The early domestic detail helps to establish point, while life on board the liner is depicted in pleasing and interesting colours. Lighting and photography are very good.

Points of Appeal.—Piquant, ingenious story, delightful daring, popular humour, pleasing sentiment, sensitive and subtle characterisation, and excellent staging.

Central Airport

First National. American (U). Directed by William A. Wellman. Featuring Richard Barthelmess, Sally Eilers and Tom Brown. 6,500 feet. Released September 25, 1933.

SPECTACULAR drama of love unrequited through misunderstanding and loyalty, played against all the hazards of civilian aviation and the excitement and thrills of stunt flying. The narrative is convincing, and it gains strength as it unfolds through sound characterisation, which accentuates the strong human interest and brilliant technical craftsmanship.

From the first foot until the last, the film represents excellent popular entertainment, and with the strong cast and good title to back it up, its box-office success is assured.

Story.—Jim, a passenger pilot, is dismissed from the service when his 'plane crashes in a storm through no fault of his own. He returns home, and there meets Jill, a professional parachutist, and the two become partners and tour the country with a flying act. Later Jim is injured, and his young brother, Neil, takes his place in the act.

During his convalescence Jim decides to ask Jill to marry him, but she, in the meantime, tires of waiting for his proposal and marries Neil. The unwelcome news causes Jim to go away and drown his disappointment in adventure, but he returns to find that his love for Jill still lives. His return coincides with the arrival of a message that Neil's 'plane has crashed into the sea, and he effects a spectacular rescue of his brother and the passengers. Knowing that Jill loves him, however, he takes the only way out, and resumes his wanderings.

Acting.—Richard Barthelmess gives a serious and arresting characterisation as Jim, and gives point to the tender poignant interludes. Sally Eilers is attractive and acts with conviction as Jill, and Tom Brown is well cast as Neil. The supporting rôles are very minor, but they are played by competent artistes.

Production.—This aerial drama escapes from the conventional, yet retains all the popular characteristics, and is strong in romance and human interest. The flying stunts and spectacular thrills form an integral part of the triangle narrative, and are all the more effective for dropping logically in the thematic development.

Sentiment and sensationalism are levelled up to the demands of all tastes, and the vigorous, exhilarating entertainment, supercharged with universal appeal, is eminently box-office.

Settings and Photography.—The aerial stunts, including parachute descents, are most exciting, the flying-ground detail is authentic, while the spectacular rescue of the pilot and passengers of the marooned 'plane is staged with hair-raising ingenuity and gives the picture a terrific climax.

Points of Appeal.—Strong, popular story, cast, title, spectacular thrills, appealing romance and fine human interest.

Oliver Twist

Pathé. American (U). Directed by William Cowen. Featuring Dickie Moore, Irving Pichel, William Boyd and Doris Lloyd. 7,065 feet. Release date not fixed.

DICKENSIAN drama, which cleverly condenses the immortal story for screen purposes without sacrificing the fundamentals or harming the continuity. The resourcefulness of the director and the soundness of the characterisation help to conceal the sordidness of the narrative and its rather old-fashioned technique, while the appealing wistfulness and cleverness of Dickie Moore in the title-rôle give the picture engaging sentiment, true pathos and wide appeal.

The sincerity and faithfulness of the treatment, which allows famous Dickens types to be mirrored on the screen, and convincing atmosphere, should do much to win further approbation of the author's work and measurably increase kinema patronage. Good popular booking, with a strong drawing card in title and star.

Story.—The story opens with the birth of Oliver Twist, and then follow his dismal sojourn in the workhouse, unhappy apprenticeship to Sowerberry, the undertaker, his escape to London, where he is found by the Artful Dodger and introduced to Fagin; his saving from a life of crime by the benevolent Mr. Brownlow; his recapture by Fagin through Nancy Sykes; his part in a robbery, which results in his return to the Brownlow home; the violent deaths of Nancy, Bill Sykes and Fagin; and the comfortable revelation that he is old Brownlow's long-lost grandson.

Acting.—Dickie Moore is appealing and intelligent as Oliver Twist, and his clever juvenile performance builds up strong feminine interest and links the episodes together and enables them to emerge into drama of definite theme.

Irving Pichel is a repulsive Fagin, William Boyd is true to type as Bill Sykes, Doris Lloyd displays human qualities as Nancy, and Alec B. Francis is delightful as Mr. Brownlow.

Production.—The producer has succeeded in capturing the atmosphere of the novel, and brings the famous types to life. Every character interests, but it is the appealing performance of Dickie Moore which gives the picture its heart interest and pathos.

Time compels the story to be presented in tabloid form, but the essentials remain and at no time does the film depart from the text of the book. All lovers of Dickens should find great enjoyment in the picture, while its unusual, arresting, colourful and typically English character should bring pleasure to others.

Settings and Photography.—Workhouse conditions and the underworld of old London are depicted in impressive detail, and the same thoroughness is shown in the staging of the more pleasant aspects of life a century ago. The atmosphere throughout is particularly good.

Points of Appeal.—Title, juvenile star, strong drama, tender sentiment, interesting and convincing detail, and excellent characterisation and atmosphere.

The Bray room at the Kit Cat was full of Film Flying Club members and their friends on Thursday last when the first annual dinner was held. The Master of Sempill was the guest of honour. Story on page 6

Evelyn Brent and Louis Calhern in THE PUBLIC BE HANGED, recently Trade shown by P.D.C.

The Voice of London

Famous Films. British (U). Directed by Charles Barnett. 3,700 *feet. Released May* 17, 1933.

INTEREST picture, a film which mirrors comprehensively a day in the life of the Metropolis and fills in the footage with informative and entertaining detail. The treatment is not strikingly imaginative, but it serves, and sound commentary and good photography complete the offering, which should make a special appeal to provincial picturegoers.

Production.—The film opens with the industry that goes on in the markets in the early hours of the morning, then turns its camera on office and city life, following up with London's gay divertissements and closes on the midnight booming of Big Ben. Although the treatment is not original, the subject is not allowed to flag, for the photography is clear and the running commentary is crisp, humorous, and educative. The novelty of the feature, and its convenient length, are its strong looking angles as a supporting feature.

Points of Appeal.—Interesting subject, bright by-play, and useful footage.

The Wyoming Whirlwind

Butcher. American (U). Directed by Armand Schaffer. Featuring Lane Chandler and Adele Tracy. 4,885 *feet. Release date not fixed.*

STRAIGHTFORWARD Western drama, with plenty of action and rousing fisticuffs. The atmosphere is clean, and it is the refreshing naivete of the film which makes it a suitable supporting attraction for the masses.

Story.—A youth turns outlaw when he has been cheated out of his inheritance by Steve Cantrell, a crook, and is known and feared as The Wolf. He meets and falls in love with Judith Flagg, niece of the sheriff, and it is the sheriff's trust in him and willing co-operation which enables him to outwit Cantrell, claim his property, and win Judith.

Acting.—Lane Chandler puts plenty of vigour into his performance as The Wolf, and rides with great skill. Adele Tracy is a modest Judith, Harry Todd is quaintly humorous as the sheriff, and Steve Cantrell is a good villain.

Production.—The story does not escape from the obvious and conventional, but it moves at a useful gait and punctuates its development with hard riding and rousing fights. Sentiment and humour are not forgotten, and they complete the entertainment which is devised for, and should appeal to the masses.

Settings and Photography.—The interiors are unpretentious, but the outdoor scenery is picturesque and contributes to a convincing atmosphere.

Points of Appeal.—Clean, conventional story, conscientious team work, action, and romance.

Radio Parade

Wardour. British (U). Directed by Archibald de Bear and Richard Beville. Featuring Radio star cast. 6,314 *feet. Released September* 11, 1933.

NOVEL non-stop variety entertainment which marshals its talent from the famous stars of the ether. The many turns, all of which are known to the millions of listeners, are shuffled effectively and linked together with easy ingenuity.

The showmanship displayed in the presentation of the film brings vaudeville entertainment at its best to the screen, and, with its ready-made public of wireless listeners, its obvious exploitation angles have only to be exercised for big box-office receipts to be assured.

Production.—Opening kaleidoscopic shots of Broadcasting House establish the character of the show, and Roy Fox's high-speed rhythm sets the entertainment in motion. Christopher Stone acts as compère, and his handling of gramophone records serves as one connecting link between the turns, while Claude Hulbert's and Gus McNaughton's perambulations through the studio, stealing material for their own act, complete the continuity.

The individual acts are, of course, well known to wireless fans, but to see the performers adds new interest.

The following artists earned the warmest applause: Mario Lorenzi, the harpist; Florence Desmond, the mimic; the Houston Sisters, Flotsam and Jetsam, Clapham and Dwyer, Elsie and Doris Waters, Jeanne de Casalis, and Reginald Gardiner, while Mabel Constanduros, Tex McLeod, Keith Wilbur, Elsie Carlisle, Stainless Stephen, Leonard Henry, the Carlyle Cousins, Harry Pepper and Doris Arnold, and Claude Hulbert and Gus McNaughton contribute their useful quota to the entertainment. The technical work is good, and the presentation is always in harmony with the subject.

Points of Appeal.—Galaxy of talent, popular variety entertainment, widely publicised performers, and excellent title.

Morgenrot

Wardour. German (A). Directed by Gustav Ucicky. Featuring Rudolf Forster, Fritz Genschow and Else Knott. 6,624 *feet. Release date not fixed.*

VIVID drama, dealing with submarine warfare, the picture which excited some controversy as Germany's reply to our "Q Ships." The subject is treated without bias, and shows how the ethics of international law were observed in the early engagements between English destroyers and Q ships, and the German U boats.

The opening is a trifle sketchy, and the ending, which attempts not too successfully to combine patriotism with anti-war propaganda, is unduly prolonged, but the major portion of the film, dealing with the activities of U boats, is finely and spectacularly presented, and is fraught with interest and arresting drama. An excellent booking for specialised and high-class halls.

Production.—The picture opens with the bidding goodbye of a mother to her son, the commander of a U boat, and a girl to the commander and his first lieutenant, both of whom love her. Then follows the sinking of an English destroyer by the U boat, the temporary damage done to the U boat by destroyers dropping time-fuses, and the trapping and the sinking of the U boat after it has been snared by an English Q ship, flying the Danish flag as a decoy, but swiftly hoisting the White Ensign before opening fire.

Only ten of the thirty-one members of the crew are alive in the sunken hulk, and when it is announced that there are only eight life-saving apparatus, the lieutenant, knowing that the girl loves the commander, and another youth shoot themselves, freeing the commander from his dilemma.

The climax is a trifle sentimental and unreal, but the war scenes are staged with fine realism and arresting drama is spectacularly built up. The dialogue, of course, is in German, but superimposed sub-titles, plus the self-explanatory action, enable the film to be followed and appreciated without knowledge of the language.

The acting is in the safe hands of Rudolf Forster, Adele Sandrock, Fritz Genschow and Else Knott, who brings moments of poignancy and meaning to the theme, and the photography is excellent.

Points of Appeal.—Interesting and arresting subject, new angle, real drama, and fine spectacle.

A Lady's Profession

Paramount. American (U). Directed by Norman McLeod. Featuring Alison Skipworth and Roland Young. 6,144 *feet. Released September* 4, 1933.

REFRESHING and engaging comedy, simple in theme, but thoroughly diverting through the clever and delightful performances of Alison Skipworth and Roland Young, both of whom have a suitable setting for their own particular brands of acting and humour. The by-play, dialogue, and culminating twists, too, are bright, the complete picture representing happy, easy entertainment, with an appeal to all classes.

Story.—When Lady Bonnell, her brother, Lord Reginald Withers, and his young and attractive daughter, Cecily, find that the family exchequer is at low ebb, they decide to seek their fortunes in America. Reginald acts as advance guard, and when Lady Bonnell and Cecily arrive they find that he is the owner of a far from successful speakeasy.

Lady Bonnell finds it difficult to adapt herself to the methods employed by racketeers, but she soon grasps the fundamentals and decides to run the enterprise on law-abiding lines. On the opening night of the new club, however, the racketeers flavour the ginger ale with whisky, and then inform the police. The police raid the premises, but Lady Bonnell sells out with alacrity on being warned, leaves the other fellow to carry the baby, and sees that Cecily is happily married to Jack Garfield, son of a millionaire.

Acting.—Alison Skipworth is immense as Lady Bonnell, and combines dignity with shrewdness. Her efforts to understand the Americanisms and business methods and the manner in which she wins the approbation of old man Garfield are truly delightful. Roland Young is droll and amusing as the uncommercial Reginald, Sari Martiza and Kent Taylor take good care of the romantic interest, while George Barbier is clever as Garfield.

Production.—The picture gains its entertainment from the reactions of English aristocrats in America, and its comedy flows easily and naturally. The contrasts are effective, neat gags are smoothly followed up, and the stars make full use of their opportunities.

The story, although simple, contains neat twists, all of which stimulate interest at even intervals and give the film necessary momentum. Clean, refreshing and piquant, the feature contains all the essentials of popular light diversion.

Settings and Photography.—Hotel interiors are elegant, the speakeasy sequences are presented on novel lines, while the technical qualities are flawless.

Points of Appeal.—Cleverness and popularity of star, simple, amusing and engaging story, bright dialogue, and good staging.

Parole Girl

U.A. (Columbia). American (A). Directed by Eddie Kline. Featuring Mae Clarke, Ralph Bellamy and Marie Prevost. 6,225 *feet. Released July* 3, 1933.

CROOK drama with a popular romantic element, which is a trifle mechanical in construction and far from elevating in theme, but is staged with a slickness which helps to gloss over the artificialities.

Although the characters are not deserving of much sympathy, they are nevertheless competently portrayed, and it is the soundness of the acting and direction which brings holding drama to the plot. Good supporting offering for the masses.

Story.—Sylvia is arrested in a store whilst working the extortion trick with her partner, Tony, and is sent to prison by Joe Smith, the general manager. She determines to get even with Smith and puts her plan of revenge into operation when she secures her parole by a trick.

When Smith gets intoxicated while celebrating his promotion, Sylvia, with the help of Tony, leads him to believe that he has bigamously married her. She then sets out to make his life a misery, but the dawn of love soon breaks, and she finishes up by saving him from the blackmailing ex-wife, her cell mate, and marries him.

Acting.—Mae Clarke gives a hard-boiled characterisation as Sylvia, but tempers it with appealing sentiment, Ralph Bellamy is sound as Smith, and neat supporting characterisations are contributed by Hale Hamilton, Marie Prevost and Ferdinand Gottschalk.

Production.—The fact that the leading characters are not deserving of a great deal of sympathy tends to impair the dramatic strength of the play and rob it of conviction, but such is the soundness of the acting and the competency of the direction that the picture holds, interests and purveys more than passable popular dramatic entertainment.

There is plenty of variety and just that necessary softening mead of romantic sentiment to secure a satisfactory ending.

Settings and Photography.—Big-store, prison and apartment scenes contribute to good atmosphere, while lighting and photography are efficient.

Points of Appeal.—Popular drama and romance, good cast, adequate presentation, and experienced direction.

SHORTS OF THE WEEK REVIEWED

BAYLEY'S FILMS

MUSICAL MOMENTS. British (U). Series of five. Release date not fixed.—The following four were shown, entitled: "Painting a Rainbow Over the Clouds" (780 feet), "Lotus Blossoms" (823 feet), "Walking in the Clover" (648 feet), and "Night Shadows" (670 feet). The singing of the popular melodies introduced into each item is effective, but the presentation is cramped and unimaginative, and limits the market of the films to halls which cater for not too exacting patrons.

EQUITY-BRITISH

OH FOR A PLUMBER. British (U). Featuring Harry Angers. 1,885 *feet. Release date not fixed.*—Domestic comedy sketch, crude in presentation, characterisation and treatment. Fill-up for uncritical audiences.

DRAGGIN THE DRAGON. American (U). 730 *feet. Release date not fixed.*—A Felix the Cat cartoon, brought up to date by the addition of synchronised musical accompaniment and sound effects. Moderate cartoon attraction.

FAMOUS FILMS

BEYOND THE RIO GRANDE. American (U). 780 *feet. Release date not fixed.*—A bright scenic, which covers interesting territory around the Rio Grande, illustrates the unique architecture of Mexico City, and other historical beauty spots. The commentary and photography are sound. Adequate short feature.

VAGABONDS ABROAD. American (U). 1,250 *feet. Release date not fixed.*—A Japanese romance is played against authentic backgrounds, and vividly described by Tom Terriss in graphic commentary. Safe fill-up.

MONEY IS NOT GOD. American (U). 760 *feet. Release date not fixed.*—Interest short, which takes the audience on a tour of the heart of Mexico, where the natives are content with primæval simplicity. Acceptable short offering.

FIRST NATIONAL

MAIN STREETS OF THE WORLD. American (U). 973 *feet. Release date not fixed.*—An enjoyable Newman travel talk, which brings to the screen many queer main streets of the East and finishes up with shots of Broadway. Attractive fill-up.

NOTHING EVER HAPPENS. American (U). 1,701 *feet. Release date not fixed.*—A clever and witty musical burlesque of "Grand Hotel," which represents joyous entertainment. Excellent comedy booking.

UNIVERSAL

THE PLUMBER. American (U). 661 *feet. Released immediately.*—A clever and amusing Oswald the Rabbit cartoon, which displays lively invention. Good fill-up.

A QUIET NIGHT. American (U). Featuring Bert Roach. 1,848 *feet. Released September* 7, 1933.—A boisterous slapstick comedy, dealing with the efforts of a district attorney to escape from the vengeance of a convict. The humour has the popular touch and is well put over.

ART JARRATT AND NICK KENNY. American (U). 1,826 *feet. Released September* 14, 1933.—Colourful short, devised to exploit Art Jarratt, a popular crooner. A vocal effort which will appeal to the masses.

THE TRIAL OF VINCE BARNETT. American (U). Featuring Vince Barnett and Co. 1,820 *feet. Released September* 21, 1933.—Novelty comedy offering, with a court setting. Lively team work and ingenious presentation get the humour over.

THE LUMBER CHUMP. American (U). 759 *feet. Released immediately.*—Resourceful Pooch the Pup cartoon with a forest setting. Capital fill-up.

PICK ME UP. American (A). Featuring Marie Prevost. 1,691 *feet. Released September* 28, 1933.—Alcoholic comedy, primed with popular slapstick. Crazy entertainment which scores the laughs.

THE SHRIEK. American (U). 626 *feet. Release date not fixed.*—Amusing Oswald cartoon, played against the relics of ancient Egypt. Safe short offering.

STRANGE AS IT SEEMS. No. 28. *American (U). One reel. Release date not fixed.*—Capital novelty interest film, instructive and entertaining. Good short.

MARK OSTRER ON U.P.T.'s POSITION

Reorganisation Necessary

DEBENTURE SCHEME COMING

By Our City Editor

CONSIDERABLE criticism was levelled at the directors of United Picture Theatre, Ltd., at that company's fifth annual meeting held on Friday last.

The company, which controls a chain of 16 kinemas and theatres, is managed by the Gaumont-British Picture Corporation under a five-year contract.

Two directors were absent owing to illness, and one of them, C. Holder Nesse, was not re-elected by the shareholders. Big efforts have been made by the management to make the chain pay, but so far without avail, although actually the gross profit for the past year was somewhat better than previously, and the net loss was reduced from £42,042 to £28,670.

Debenture Scheme Coming

As a further step towards improving the finances, it is proposed at an early date to bring forward a Debenture conversion scheme.

The chairman, Mark Ostrer, pointed out that the Gaumont group had put a good deal of money into the company (Gaumont-British are owed £94,000), but so far had received nothing out of it, and that there seems very little likelihood of getting it back unless good profits are made in the future.

The chairman practically admitted that several of the balance-sheet valuations of properties and investments were over-estimated, and hinted that only a drastic reorganisation would put the company right.

Universal's Loss

The annual report of Universal Pictures Company Inc., and subsidiaries for the year to October 29 last shows a consolidated net loss of 1,250,283 dollars, after taxes, royalties, film exhaustion. These results compare with a consolidated net profit for the preceding year of 615,786 dollars, equivalent, after dividends paid on 8 per cent. first preferred stock, to 22.16 dollars a share on 20,000 shares of 7 per cent. second preference stock, on which dividends are still unpaid from January 1, 1925.

Paramount Agitation

There is still a great deal of agitation going on in connection with the Paramount Publix receivership.

The latest information is that Samuel Zirn, attorney representing minority stockholders of the company, has obtained an order calling on the trustees, temporary receivers, and the Paramount Publix Corporation to show cause as to why the election of trustees should not be set aside and the creditors' meeting, which was held for that purpose, reopened.

Samuel Zirn is now figuring in a number of attempts to upset the Paramount Publix receivership. His objections include the suggestion that the trustees are identified with a banking group which he claims is receiving a preference over other creditors.

French Developments

It has been decided to form the Société des Films S.T. into a limited liability company. This is the French production concern directed by Sam Temkin. The initial capital will be 1,500,000 francs.

According to Paris reports, American films are still maintaining a strong lead in France. This is despite stringent film import regulations, coupled with the restriction that any one foreign film may be shown only in ten theatres throughout the whole of France.

It is stated that American films are more popular even than domestic ones.

The total films produced in France last year was 496, of which 157 were French, 208 were imported from U.S.A., 99 from Germany and 32 from other countries.

During 1932 new French film companies were formed with a total capital of approximately 51,000,000 francs, while failures of old companies amounted to 49, involving a capital of 75,168,500 francs.

Merseyside Kinema's Loss

A net loss of £443 is reported by the directors of the Coliseum (Litherland), Ltd. At the 13th annual meeting on Tuesday the directors intimated that they have waived their fees for the last six months.

The balance brought in from trading account was £1,045 and was utilised for the payment of directors' fees, bank interest and commission, debenture interest, depreciation on furniture and fittings, and writing off a further sum from the cost of the talking apparatus. As the result of these debits, the amount standing to the credit of the appropriation account has been reduced to £3,140.

According to the balance-sheet, this company has a paid-up capital of £22,000, debentures £5,361 and bank overdraft, secured by first mortgage of the company's property, of £10,135. Assets are mainly represented by freehold land and buildings, which are set down at cost—£36,735. Furniture and fittings are valued at £2,943, and the talking films equipment lease and installation at £2,458. The directors are: W. A. Gale, R. Irwin, P. Leonard, J.P., T. Murtha and J. Ellis.

Share Market Indications

The kinema share market was again irregular during the past week, although some interesting movements were recorded.

Outstanding in the list was the heavy fall in the £1 preferred ordinary shares of Madame Tussaud's, which were 1s. 10½d. lower at 25s. The remaining issues of this concern were all unchanged.

The ordinary shares of Gaumont-British also showed a slight fall and the preference and debenture issues gained favour, the 6½ per cent. debentures improving 5s. to £103.

General Theatres debentures declined 10s. to £95½, while the preference shares of Moss' Empires were sold, and the quotation finally closed at 7s. 10½d., registering a decline of 10½d. The ordinary were also dull.

The recent developments in connection with the affairs of the Metropolitan Cinema Investment Co. resulted in business being recorded after some considerable time in the preferred ordinary shares, which changed hands last Friday around 1s. 2d., against 1s. 3d. for the previous quotation.

Gainsborough Pictures ordinary were easy and one or two other shares in the list showed a small depreciation, Stoll falling 1½d. to 3s. 3d.

Among the rises A.B.C. preference were of interest, the shares rising 6d. to 15s. 6d. Denman Pictures first mortgage debentures improved 10s. to £106, and with the exception of P.C.T. "A" preference, which improved 7½d. to 25s. 7½d., other improvements were only a matter of 1½d. or 3d.

NEW PRIVATE COMPANIES.

Moss' Empires and Howard and Wyndham Tours, Ltd.—Registered in Edinburgh on April 27, with a nominal capital of £2,000 in £1 shares. Theatre, music-hall, kinema proprietors and managers; to form a central organisation to deal with the booking of theatrical tours, etc. The first directors are:—Richard H. Gillespie, of Moss' Empires, Ltd.; George Black, of Moss' Empires, Ltd.; Ernest I. Simons, of Howard and Wyndham, Ltd.; Alexander S. Cruikshank, of Howard and Wyndham, Ltd. The registered office is at 5, St. Andrew Square, Edinburgh.

Imperial Playhouse (Notting Hill), Ltd.—Registered April 28. Capital: £100 in £1 shares. The directors are:—Sid Hyams, 72, Woodberry Grove, N.4 (director, J. P. S. Pictures, Ltd., Metropolitan Cinema Investment Corporation, Ltd., H. B. N. Pictures, Ltd., and H. and G. (Tower Bridge), Ltd.); Kenneth A. Nyman, 15, Springhill, E.5 (director, H. B. N. Pictures, Ltd.). Solicitors: Baddeleys and Co., 77, Leadenhall Street E.C. Registered office: 90, Regent Street, W.1.

Midland Film Renters, Ltd.—Registered April 28. Capital: £500 in £1 shares. Film renters and electrical engineers, etc. The directors are:—Ernest Druiff, 20, Stanmore Road, Edgbaston, Birmingham, glass merchant; Arthur Cowan, 34, Frederick Road, Edgbaston, Birmingham, salesman; Ralph Solomon, 27, Thornbury Road, Perry Barr, Birmingham. Solicitor: J. H. Gunnell, 36, Temple Street, Birmingham. Registered office: 46, Cherry Street, Birmingham.

Floating Studios, Ltd.—Registered April 27. Capital: £100 in £1 shares. Producers, agents, etc., in kinematograph films, machines, etc. The subscribers are:—Oliver Y. Imray, 14, Mornington Avenue, W.14, consulting engineer; Wm. Richards, 2, Maidstone Cottages, Kingsdown, Sevenoaks, jobbing builder. Secretary: Oliver Y. Imray.

Masque Theatre Co., Ltd.—Registered in Edinburgh on April 25. Capital: £5,000 in £1 shares. Proprietors, lessees and managers of theatres, kinemas, etc. Registered office: East Fountainbridge, Edinburgh.

Shiregreen Cinema Syndicate, Ltd.—Registered April 24. Capital: £500 in £1 shares. To erect a kinema at Shiregreen. The subscribers are:—Dr. John W. Ferrie, M.B., 86, Burgoyne Road, Sheffield, 6; Frank Dennis, 146, Dalewood Road, Blanchief, Sheffield, 8, insurance inspector; and Wm. H. Fisher, 495, Bellhouse Road, Sheffield, 5, clerk. Secretary: F. Dennis. Solicitor: E. Tofield, 19, Figtree Lane, Sheffield.

Bury Hippodrome, Ltd.—Registered April 24. Capital: £4,000 in £1 shares. The directors are:—Arthur Murray, 54, Frederick Street, Bury; John Mather, 14, The Avenue, Seedfield, Bury (director of Scala Theadrome Co., Ltd.); James Ashworth, 18, Ash Street, Bury (director of Scala Theadrome Co., Ltd.). Solicitors: Pickstone and King, Radcliffe.

INCREASES OF CAPITAL.

Outpost Film Productions, Ltd., 39, Victoria Street, S.W.1.—The nominal capital has been increased by the addition of £1,000 in £1 shares beyond the registered capital of £200.

Moorends Empire, Ltd., 18, Horse Market, Barnard Castle, Co. Durham.—The nominal capital has been increased by the addition of £3,000 in £1 ordinary shares beyond the registered capital of £7,000.

BANKRUPTCY.

Basil Havelock Wyatt and **Jack Ransome Wyatt**, known as Jack Ransome, "Beechview," Tatsfield, Surrey, lately trading as Wyatt and Ransome, at the Palladium, The Broadway, Deptford, S.E.

At the first meeting of creditors on April 26, the statement of affairs showed liabilities of £1,584 6s. 9d., and no assets. In August, 1932, debtors commenced business with a capital of £50, and acquired a seven years' lease of the Palladium, at a rental of £52 per month. They spent about £100 on repairs and alterations to the premises and installed a sound apparatus, valued at £541, on hire-purchase terms. The kinema was opened on October 3, 1932, and during the first few months they purchased additional equipment at a cost of about £234, but the business was not successful.

The case, being a summary one, was left in the hands of the Official Receiver as trustee.

RECEIVERSHIPS (APPOINTMENT OR RELEASE).

Carreras Cinema (Norwood), Ltd.—Miss N. Heath, of "Holmstall," Westleigh Avenue, Putney, was appointed Receiver and Manager on April 2, 1933, under powers contained in first debenture dated December 6, 1929, and second debentures dated June 21 and 27, 1930.

Peerless Pictures, Ltd.—R. E. Smith, C.A., of 79, Mark Lane, E.C., was appointed Receiver and Manager on April 24, 1933, under powers contained in debenture dated December 21, 1931.

Samett Productions, Ltd.—Capt. E. N. L. Staples, of 48, Dover Street, W.1, was appointed Receiver and Manager on March 27, 1933, under powers contained in debenture dated November 4, 1932.

United Kingdom Cinema Services, Ltd.—A. Neill, of 196/8, High Street, Stoke Newington, N.16, was appointed Receiver and Manager on April 22, 1933, under powers contained in debenture dated March 13, 1933.

SHARE MOVEMENTS

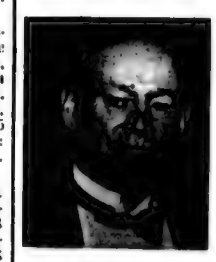
	Last week.	This week.	Movement
A.B.C. Ord. 5s.	2/10½	3/-	+-/1½
" 7½ % Pref. ...	15/-	15/6	+-/6
A.P.P.H. Ord.	20/-	20/-	—
Assoc. Talk. Pic. Ord. 5/- ...	-/7½	-/7½	—
Baird Televis. 10% Prefd. Ord. 5/-	-/9	-/9	—
Baird Televis. Defd. Ord. 5/-	1/-	1/-	—
Blackpool Tower Ord. £1 ...	60/7½	60/7½	—
Brit. Cine. Theat. Ord. 10/- ...	4/1½	4/1½	—
" & Dom. Defd. 1/-... ...	-/3	-/3	—
" " Prefd. Ord. ...	2/9	2/9	—
..In. Films (Props.)10/- Ord.	-/6	-/4½	—/1½
" Inter. Pic. 5/- Ord. ...	3/3	3/3	—
" " " 8% Pref. ...	17/7½	17/9	+-/1½
" Lion Prefd. Ord.	2/3	2/3	—
" " Defd. 4d	-/1½	-/1½	—
" Talks Pic. Ord. 5/- ...	-/3	-/3	—
Denman P.H. 7½ 1st Mt. Deb.	£105½	£106	+10/-
" " 7% Conv. Deb. ...	£105xd	£105	—
Dominion Thea. £1 Ord. ...	-/6	-/6	—
Gains. Pic. Ord. 10/- pd. ...	7/9	7/6	—/3
Gaumont-British Ord. 10/- ...	11/-	10/10½	—/1½
" " "A" Ord. ...	5/-...	5/-...	—
" " 5½ New Pref. ...	18/3	18/3	—
" " Converted Pref.	18/-	18 1½	+-/1½
" " 6½% 1st Mort. Deb.	£102½	£103	+5/-
" " 4½% New Debs. (£60 pd.) ...	3 dis.	3½ dis.	—5/-
General Thea. Pref.	10/9	10/9	—
" " 6½% 1st Mort. Deb. ...	£96	£95½	—10/-
Lon & South Super Cin. 2/-Ord.	-/6	-/6	—
Mdme Tussauds 1/- Defd. ...	2/4½	2/4½	—
" " £1 Cum. Pref. Ord.	26/10½	25/-	—1/10½
" " 7% 1st Mort. Deb.	£106	£106	—
" " 5% 1st Mort. Deb. (Conv.)	97½	97½	—
Metro. Cin. Invest. 10% 10/- Pref. Ord.	1/3	1/2	—-/1
Moss' Empires £1 Ord.... ...	9/4½	9/-	—/4½
" " £1 Cum. Pref. ...	8/9	7/10½	—/10½
" " 6% Deb.	£98	£98	—
" " 4% Perp. Deb. ...	£64½	£64½	—
P.C.T. Ord. 10/-	18/9	18/9	—
" 7½% Pfg. Pf. Ord. ...	21/3	21/6	+-/3
" Cum. "A" Pref. £1 ...	25/-	25/7½	+-/7½
" "B" " " ...	23/9xd	23/6	—-/3
" 6% 1st Mort. Deb. ...	£105½	£105½	—
" Const. 7% Pref.	22/-	22/-	—
Stoll P.T. Corp.	3/4½	3/3	—/1½
United P. Thea. 10% Pref. Ord.	-/6	-/6	—
" " " 7% 1st. Mort. Deb.	£85	£85	—

x Nominal.

£1 Shares unless otherwise stated.

MEN AND MOVEMENTS

Ald. R. Beresford Appointed Magistrate—Director's Post for F. S. Sandover—From Organist to Circuit Manager—London Changes



Ald. Robert Beresford, chairman of the North Staffs C.E.A., is one of the new magistrates for the Borough of Newcastle (Staffs). The Alderman, who has a long record of public service in the Borough, controls three halls in Newcastle, and in addition to his being chairman of the North Staffs branch, he is Deputy Mayor of Newcastle. He entered the Newcastle Town Council in 1921 and was made an Alderman in 1929. He was Mayor for three years—1927-30—and has since held the position of Deputy Mayor. He has served as chairman of the Watch Committee, and is at present chairman of the Gas Committee, vice-chairman of the Watch Committee, and a member of the Staffordshire County Council.

F. S. Sandover, who recently left the management of the Pavilion Cinema, Wylde Green, near Birmingham, has now joined the directorate of the Langley Cinema, Langley Green, near Birmingham, in which capacity he has taken over the managerial chair. Prior to his Wylde Green appointment, he was in charge of the Derby Turn Picture House, Burton-on-Trent, previous to which he was for a number of years manager of the Empress Cinema, Sutton Coldfield.

J. H. Rogers, son of the proprietor, has been appointed assistant manager to A. G. May at the Victoria, Aston, Birmingham. Mr. Rogers, Sen., is a well-known figure in the Midland area, where he has been a past-chairman of the Birmingham and Midland branch of the C.E.A., and has been one of the leaders in the Technical Committee movement.

George Drew, A.L.C.M., who has been organist for 11 years at the Assembly Rooms Kinema, Bath, has left to take up an appointment as circuit manager in the Midlands. On his departure, a presentation was made to him by the manager and staff of the Assembly Rooms.

Cecil Barrage and **C. Stone** have engaged in an exchange of positions. The former is now at the Orpheum, Golders Green, and the latter at the Savoy, Wandsworth, with Jack Barrasford.

E. H. Neighbour, who has been appointed relief manager for the halls controlled by the Parker Circuit in the Birmingham area, was formerly manager of the Springfield Picture House.

J. G. L. Drummond, the well-known Durham county exhibitor, has been appointed chairman of the Bishop Auckland U.D.C. Mr. Drummond, who is an ardent public worker in the Bishop Auckland district, is the owner of the Bishop Auckland Hippodrome P.H., the King's P.H., and also the Eden Theatre—the three kinemas in the town. He has also been associated with other halls in the county, and is a director of the Palladium at Durham city.

Coming to Bishop Auckland ten years ago, he took over the Hippodrome P.H. when it was closed, and to the surprise of the townspeople, quickly made it a successful undertaking. It was not long before he took over the other two halls, then opposition halls.

David H. David has been appointed musical director of the new Capitol Theatre, Didsbury, Manchester, which was burned down last year and is expected to reopen in June. Mr. David is well known on the radio and the stage. He regularly broadcast from the Aberdeen B.B.C., and on the stage was connected with the Minerva Four act. Born in London, he was educated in Vancouver, Canada, and played solo violinist in the Canadian Symphony Orchestra. He plays the violin, sax, clarionet, banjo, piano, and guitar, and is also a vocalist crooner.

Gabriel Costa, formerly publicity chief of Ideal Films, has been appointed advertising and publicity manager of Pathé Pictures. Mr. Costa, whose connection with Ideal extended for nearly eight years, was responsible for putting Mickey Mouse on the map. Previous to his entry to Wardour Street he was associated with the editorial side of the old *Daily News and Leader*.

Ronald Strode, who has taken over the duties of publicity manager for British Lion Film Corporation, has been connected with the publicity and exploitation side of the Trade for a number of years. During the past two years he was employed in United Artists' publicity department, and in addition to ordinary publicity work was responsible for the exploitation of "City Lights," "Street Scene," "Palmy Days," and other big U.A. productions. He was also in charge of the publicity at the Dominion Theatre when it ran U.A. productions for a season. Before joining United Artists, Mr. Strode had over ten years on general publicity, being responsible for the publicity of many big companies, including Morris Motors and Singer Cars.

W. H. Hutchison, who has been representing First National in the Notts, Leicester and Derby area, has been appointed to the management of the company's branch at Liverpool, where he took up duties on Monday last. On Thursday evening last a farewell gathering was held at which T. Mangar, Birmingham branch manager, presented Mr. Hutchison with an oxidised desk clock from the Birmingham staff.

E. Jacoby has joined the Birmingham staff of Warner Bros. as outside sales representative. Mr. Jacoby, who is well known in the Midlands, was for some time connected with W. and F. Films and later with the Cinema Proprietors project and A.B.C.

F. Poole has been appointed chief operator of Ye Arden Picture House, Solihull, near Birmingham. Prior to taking this appointment he was associated with the Darwin Street Picture House and was previously for a considerable period chief projectionist at the Grand Cinema, Alum Rock, Birmingham.

G. S. Dudeney has been appointed chief operator at the Majestic Theatre, Staines. Prior to this appointment he was chief operator at the Plaza, Chichester. **A. Ward** is his successor at Staines.

A. Huggett, late of the operating section of County Cinemas, has been appointed third engineer to the circuit.

BRIDES AND GROOMS

The wedding took place last week of Jack Hardaker, manager of the Palace Picture Theatre, Keighley, Yorks, to Miss Marjorie Bailey, of Bingley. There were a large number of Trade friends present on this happy occasion and numerous messages of congratulation were received. Among the many presents were those from the staff at the Palace Picture Theatre, where Mr. Hardaker is a very popular figure.

Blackburn Wedding

The marriage took place at Blackburn, on April 27, of Miss Kathleen O'Bryan, of Cardwell Place, a member of the staff of the new Rialto Cinema since its erection, and Jack Topham, of Higher Whitebirk farm, Rishton. The many presents included a case of cutlery and silk runner from the staff of the Rialto.

Manx Manager's Marriage

The marriage took place last week of the manager of the Cinema House, Ramsey, Claude Kinrade, to Miss Hilda Coffey, of Ramsey, and numerous congratulations were received by the couple on the occasion of the happy event.

SALFORD SCHEME

EXHIBITION HALL TO INCLUDE KINEMA

Salford's Exhibition Hall, about which there has been a great deal of publicity during the past 12 months, is now likely to take a definite step towards reality. The Salford City Council are expected to go fully into the matter this week, and have before them the architect's plans of the scheme which they will be asked, with slight modifications, to approve.

The plans have been prepared by the Central Midland Trust, a London Syndicate with whom the Corporation entered into an agreement last November. The new Exhibition Hall, which is designed on the old cattle market site in Cross-lane, Salford, Manchester, will contain an exhibition hall, shops, small hall, offices, sports stadium, theatre (probably a kinema), and swimming baths.

ABERDEEN STAFFS' ANNUAL SOCIAL

The staffs of Poole's Palace Theatre and the Regent Cinema, Aberdeen, held their annual social last Friday night when they enjoyed supper and dancing in the Douglas Hotel, Aberdeen. The company present numbered one hundred and eighty.

At the supper Bert Darley, general manager of Poole's and the Regent Cinemas, who carried out all the arrangements, presided, and extended a hearty welcome to the guests. Among the guests present were Mr. J. K. S. Poole, Jun., Mr. and Mrs. Glegg, and Mr. and Mrs. R. Blair.

VICTOR McLAGLEN

Nat Levine, president of Mascot Pictures Corporation, of New York, has signed Victor McLaglen to appear in a special exploitation feature, entitled "I'll Be Hanged If I Do." Actual shooting commenced April 20.

Immediately upon completion of this feature McLaglen leaves for England to produce a picture for John Stafford Productions.

Middlesex County Licensing Committee refused an application of the licensee of the Hippodrome, Edmonton, for permission for an "A" film—"The Big Broadcast"—at a children's matinée.

UXBRIDGE POLLING DATE

YIEWSLEY AND MERTHYR TOWN'S MEETING

THE Uxbridge Sunday Films Association has been formed with a very representative committee of important local residents. An office has been opened at 196, High Street, Uxbridge, with Coun. C. H. Hocking as secretary.

A good deal of spade work has already been done in the town in preparation of the holding of the Town's meeting which took place on Tuesday. Whichever way the voting goes, however, a poll will be demanded, and this has been fixed for May 20.

It is pointed out by D. A. Abrahams, a director of the Regal, Uxbridge, that included in the Uxbridge area is the second largest parish in England, and that therefore the vital factor in the election will be the provision of transport. Helpers are also required. Mr. Abrahams asks that any friends in the Trade who are willing to assist will make a note of the polling date, so that the Uxbridge S.F.A. shall receive all the transport help possible.

Poll at Yiewsley

The Sunday opening resolution put at the town's meeting of the Yiewsley and West Drayton (Middlesex) U.D.C. on Friday was defeated by 165 votes to 11. A poll will be requisitioned.

Thorne Council's No

Notwithstanding the offer of the Moorends kinemas to pay 10 per cent. of the net proceeds of Sunday opening, if granted, the Thorne (near Doncaster) R.D.C. has refused to reconsider its previous refusal.

The Sunday School Union, it is stated, had offered to raise an equivalent amount if the ban were retained.

Merthyr Sunday Show

Merthyr Council has received a deputation from the Blind Persons' Institution, the poor children of the borough area, and the St. John Ambulance Brigade, asking that the Sunday Entertainments Act, 1932, be adopted to enable Sunday night concerts, etc., in aid of such organisations. The British Legion also associated itself with the deputation.

It was decided to grant the application and adopt the Sunday Entertainments Act. A public meeting will be called by the Mayor.

No Seven Day Labour

Southport Trustees Demands

When renewing seven-day licences for Southport kinemas last Thursday, the magistrates insisted on each licensee entering the witness box and giving an undertaking that no member of the staff worked seven days per week. Managers were not included in the inquisition, whose period of work, said the chairman (Alderman Aveling), the magistrates are not concerned about.

In the case of the Trocadero, it was ascertained that the organist worked half an hour on Sunday evenings as well as being on duty each week day. The magistrates ordered that in this instance the condition be complied with, and also that notices be exhibited at all kinemas for the benefit of employees, showing which day they have at liberty.

The magistrates made a new interpretation, and this was to the effect that on all posters and in all newspaper advertisements it must be indicated which are "A" and which are "U" films.

A special application was made on behalf of the Bedford kinema, which is on the outskirts of the town, for children to be allowed at the Sunday performances when accompanied by their parents or adults. The general rule in the past has been to exclude all children on Sunday nights whether accompanied by adults or unaccompanied.

The Bench granted the application, subject to an undertaking that no "A" films be shown on Sundays.

HOURS OF OPENING

PORTSMOUTH RECOMMENDATIONS

After long consideration, the Portsmouth Watch Committee has decided to recommend the Portsmouth City Council that the hours of opening for the local kinemas on Sundays, following upon the recent successful poll, should be fixed from 5.45 to 10.30 p.m.

This is not likely to pass the City Council unopposed. Representations have been made by the churches that the hour of opening should be delayed until 8 p.m., when the church services are over.

A suggestion was put before the Committee that the kinemas should be allowed to open in the afternoon, provided that children were not admitted to the afternoon performance, but this suggestion was not entertained.

The hour proposed appears to be something in the nature of a compromise.

The Committee has further decided to recommend that the contribution of the local kinemas to charity should be fixed at £200 per annum.

To Consider Balance-sheets

Stoke-on-Trent Watch Committee is not to consider the opening of all kinemas in the city on two Sundays in 1933 until balance-sheets were received in respect of the last two Sunday openings of kinemas.

D. E. GRIFFITHS, Managing Director of First National

ALLEGED BREACH OF CONTRACT

ACTRESS LOSES CLAIM AGAINST BENDAR FILMS

JUDGMENT for defendant with costs was given in the King's Bench Division on May 1 in the action brought by Dorothy Ezard Bartlam, film actress, Hays Mews, Berkeley Square, W., against Bendar Films, Ltd., Waterloo Place, S.W.

Plaintiff, who claimed damages for alleged breach of contract, said she was employed to play the part of Mary Lou in a film called "Maid to Order," according to the script read to her. The engagement was to be for a minimum period of ten days at a salary of fifteen guineas a day, including rehearsals. Later the script was considerably altered, and defendants were proceeding to produce the film with someone else playing her part.

Mr. Justice du Parcq, in giving judgment, said that Miss Bartlam's part was originally described as that of "an American girl, preferably one with a soft Southern accent . . . with the face of a cherub, but a spirit of devilry only equalled by Lena's (another schoolgirl) for mischief." Mary Lou was given a prominent part and, as it was thought it made the part more effective, Miss Bartlam had her hair dyed black. But the character was afterwards changed to that of an English schoolgirl with a titled father. In those circumstances it would be difficult to avoid making alterations in the script.

Of course, an actor or an actress could not be expected to play a character entirely different from the one agreed upon and, if an actress accepted a part to which no objection could be taken, she could not be asked to play a character to which she objected on the ground of impropriety. But there was no such suggestion in the present case.

Another matter complained of by Miss Bartlam was that her part was considerably altered, but anyone having read Sheridan's "Critic" would know that was an old grievance. On the evidence here his lordship could see nothing to show that the part of Mary Lou was not substantially the same as the original which plaintiff said she agreed to play. But she refused to take the part.

AUTHOR'S CLAIM

£75 FOR FILM WORK

An author and actor, Reginald Grasdorff, of Nevern Square, London, brought an action before Mr. Justice Swift in the King's Bench Division on May 2, claiming £75 from Masquerader Productions, Ltd., of Red Lion Square, London.

Mr. Grasdorff claimed the balance of a fee of £150 which the defendants agreed to pay him for improving the scenario, writing some of the dialogue and playing a part in the film, "My Lucky Star." He was to be paid the other £75 on completion of the production.

Ludwig Blattner, managing director of the defendant company, said that the production of the film had not been completed when Mr. Grasdorff issued the writ.

The director of the film said some additional shots were to be made on May 3.

Mr. Justice Swift held that so far as Mr. Grasdorff was concerned the production of the film ended on March 7. The defence that the action was premature and should be dismissed could not succeed. There would be judgment for Mr. Grasdorff for £75, and costs.

SWANSEA SUNDAY SHOW

HOSPITALS APPLICATION

Swansea Watch Committee last week considered a renewed application from the Swansea Hospital Carnival Committee for sanction for a Sunday performance at the Plaza Cinema, Swansea, for hospital benefit.

The Committee had passed a resolution some time previously banning all Sunday film exhibitions, for whatever purpose, in Swansea. They were now asked to modify this for the occasion.

A deputation from the applicants at a later meeting is to be heard by the Committee, who will then decide the question.

Swansea Watch Committee, at the same meeting, refused to sanction an application from N. S. Carey Jones, Norton, West Cross, Swansea, for sanction for a private Sunday screening, after church hours, to a private Film Society.

FIRST NATIONAL'S BIG LINE-UP OF PICTURES

"Gold Diggers of 1933" Heads Attractive Programme

EDWARD G. ROBINSON IN SPARKLING COMEDY

OWING to the decision of the Burbank Studios to speed up production and make considerable additions to its schedule, First National stands in a powerful position.

In setting the release date of "Gold Diggers of 1933" for January 1, D. E. Griffiths, managing director of First National, has given exhibitors a promise of a really big production with which to open the next year.

"Gold Diggers of 1933" has been produced along sumptuous lines, recalling the triumphs of the big musicals, outstanding among which are First National's "Sally," "No, No, Nanette," and "Paris."

Five new songs have been specially written for the picture by Al Dubin and Harry Warren, who did the score for "Forty-Second Street." These are "Gold Diggers of 1933," "Pottin' in the Park," "We're in the Money," "Shadow Waltz," "I've Got To Sing a Torch Song," and "Remember My Forgotten Man," and they will be published in this country by B. Feldman and Co., whose extensive organisation will ensure them widespread circulation, and consequently considerable box-office publicity.

Each of the songs will be staged against backgrounds of great novelty and spectacular beauty. The "Shadow Waltz," in particular, will be a unique example of the most up-to-date developments in studio craft. Sixty-four dancing girls, all playing illuminated violins, will take part in the many amazing, diverting and colourful movements, have been devised to make this number one of the most unusual things that have yet been seen upon the screen. The "Shadow Waltz" set is one of the largest ever constructed in Hollywood, and involves a flight of 170 stairs, on which the girls will move as they sing, play and dance, clad in marvellous dresses.

A Brilliant Cast

Warren William is one of the outstanding members of the cast, together with Joan Blondell, the extremely successful First National star. Other members of the cast are Ruby Keeler, the talented wife of Al Jolson, Aline MacMahon, who first won

A scene from "The Shadow Waltz" in GOLD DIGGERS OF 1933

fame in support of Edward G. Robinson in "Five Star Final," the popular juvenile lead, Dick Powell, Guy Kibbee, Ned Sparks, Ginger Rogers, Tammany Young, Clarence Nordstrom, Robert Agnew, Sterling Holloway and Ferdinand Gottschalk, under the direction of Mervyn LeRoy, one of Hollywood's most talented producers.

Mr. Griffiths anticipates setting the Trade show of "Gold Diggers of 1933" at an early date, and advance reports suggest that First National has a big winner in this production.

Robinson in Bright Comedy

"As lively as a bunch of exploding fire crackers," is the *Motion Picture Herald's* description of Edward G. Robinson's new production, "The Little Giant," in which he is supported by two ladies of great distinction and talent in Mary Astor and Helen Vinson. This will be Trade shown on Wednesday evening.

As have been so many First National pictures, "The Little Giant" is essentially topical, as it shows the problem that now confronts those Beer Barons who, after having built up big though illegal organisations for the purposes of providing the American public with intoxicating liquor, find the tables suddenly turned by America's new attitude towards the drink question. In "The Little Giant," when Edward G. Robinson, as Bugs Ahearn, is confronted with the legalisation of beer he realises at once that the time has come to seek another outlet for his energies. With the same dash and energy that he has put into the booze business, he commences to develop culture and tone. Unfortunately for his intentions, gentlemen are born and not made, and his career through the dazzling realms of society gives the screen one of the biggest laughs that has beeen seen for a considerable time past.

Provincial exhibitors should make a particular note of the following dates: The Rialto, Leeds, on Friday, May 12, at 11 a.m.; the Empire, Cardiff, on Tuesday, May 16, at 11 a.m.; Green's Playhouse, Glasgow, Thursday, May 18, at 11 a.m.; Stoll Picture Theatre, Newcastle, Friday, May 19, at 10.30 a.m.; Market Street Picture House, Manchester, Tuesday, May 23, at 11 a.m.; Scala Cinema, Liverpool, Wednesday, May 24, at 10.45 a.m.; Union Street Picture House, Sheffield, Thursday, May 25, at 10.45 a.m., and the Scala, Birmingham, on Wednesday, May 31, at 10.30 a.m.

Powerful New Releases

Release dates for the First National product are available until October, and a glance at the latest of these indicates a line-up of product more powerful than any offered in the past, which afford many opportunities of brilliant showmanship.

The list includes a number of the latest pictures from the Warner Bros. First National studios at Teddington.

The ball is set rolling by the release on July 31 of the Joan Blondell-Chester Morris co-starring vehicle, "Blondie Johnson," an underworld drama treated in a strongly dramatic manner, but with much light comedy relief, and "The Melody Maker," featuring Lester Matthews and Joan Marion.

"She Had to Say Yes," with Loretta Young, is released on August 14, with Florence Desmond and Hal Walters in "Long Live the King."

Warren William appears on September 11 in "The Mind Reader," dealing with fake fortune-tellers.

"Central Airport"

The Richard Barthelmess "special," "Central Airport," which is due on September 25, possesses a spectacular element and high power thrills which should make an instantaneous appeal. "Central Airport" was directed by William A. Wellman, who made the sensational "Wings."

"Elmer the Great," Joe E. Brown's latest comedy, wherein he is supported by Patricia Ellis, Claire Dodd and Frank McHugh, is released on October 2, and the famous comedian is certain of a hearty welcome.

"The Little Giant," to which reference has already been made, will be available on October 23. The cast brings Mary Astor and Helen Vinson in prominent supporting rôles.

Pictures on the Way

The foregoing list completes the releases so far fixed, but a number of imposing new productions on their way over from America will take the programme well into 1934. Outstanding among these offerings will be the newest Ruth Chatterton vehicle, "Lily Turner," in which George Brent, the star's husband, appears opposite her. Its background presents the colourful and vivid life of the fairground, with Ruth Chatterton as a showgirl and Brent as a strong man. The cast is a long one, with Frank McHugh, Guy Kibbee, Ruth Donnelly, Arthur Vinton, Gordon Westcott, Marjorie Gateson, Robert Barrat, and Mae Busch.

One of the biggest casts ever assembled at Burbank will support Richard Barthelmess in his next subject, "Breadline," which deals with industrial conditions existing in America. Loretta Young, Aline MacMahon, Gordon Westcott, Robert Barrat, Charles Grapewin, Berton Churchill, James Murray, Tammany Young, and Robert McWade head the list of players totalling over a score. William A. Wellman directed the picture, which has just reached completion.

Shorts for Every Programme

In adopting the slogan: "You need never be short of shorts," First National point to the programme of one hundred "Varieties" which are now in process of delivery.

Every conceivable demand can be met in the sphere of shorts by such diverse series as "World Adventures." E. M. Newman's travel subjects; "Merrie Melodies," the popular sound cartoons; "Big 'V' Comedies," featuring popular American vaudeville artistes; "Broadway Brevities," offering musical comedies in miniature, and "Pepper Pot Novelties," offering a rich variety of hitherto unexploited material.

OBITUARY

DEATH OF DOUGLAS MERRIE

We regret to announce the death of Douglas Merrie, who was at one time a well-known figure in the film Trade in the West of England, where for some time he represented the old firm of Jury. Leaving the renting side of the business he became manager of the Zetland Picture House, now the Scala, in Bristol, but retired from business life some three or four years ago. Mr. Merrie was 71 years of age.

Passing of J. T. Atkinson

John Thomas Atkinson, who, in the earliest days of kinematography, showed films in the Victoria Buffet, Bolton, died at Blackpool last week. He was formerly a director of the Theatre Royal, Bolton, and a promoter of the Empire Theatre, Hanley.

The charm of "SMILIN' THROUGH!" The sweep of "CIMARRON!" The epic greatness of "COVERED WAGON!" The glory of all of these woven into a story that summarizes all that MARY PICKFORD has meant to the screen.

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As the Booze King put
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"Novel, as lively as a bunch of exploding firecrackers. Comedy entertainment of the most pleasing type."

Motion Picture Herald.

TRADE SHOW
Wednesday, May 10th
Cambridge Theatre, at 8.45 p.m.

"Something quite different in the comedy line, with a serious dramatic note running through it."

The Film Daily.

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OBINSON

out of business and now devoting
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THE LITTLE GIANT

with

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"Kinematograph Weekly"

First National Pictures

Richard BARTHELMESS

"CENTRAL AIRPORT"

"VERY GOOD ENTERTAINMENT OF GENERAL APPEAL. . . . . TERRIFIC RESCUE CLIMAX."
The Cinema.

WITH

SALLY EILERS

and

TOM BROWN

"MAGNIFICENT ENTERTAINMENT, SUSPENSE SKILFULLY MAINTAINED."
The Daily Film Renter.

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SHEFFIELD GOLF SEASON OPENS

WINNERS OF TRADE'S FIRST TOURNAMENT

THE Sheffield Screen Golfing Society had their first tournament of the season on Wednesday, when the members had a very pleasant day on the links of the Sickleholme Golf Club at Bamford, Derbyshire. There were two competitions, one for players with first-class handicaps, and the other for second-class. Keen competition was provided in the first-class handicap, Dick Walker, the winner, going round in 73, one below bogey. Horace Routledge and S. Walker returned cards of 74 and 75 respectively. Jack Goldman was the winner in the other competition with a net score of 81. Len Sullivan and H. Silvey, the joint hon. secretaries, made the arrangements.

Sheffield Old Timers

Sheffield has a considerable number of individuals who have been associated with the Industry upwards of a quarter of a century.

It is suggested that a function of some kind should be arranged to bring about a reunion.

Charlie Clayton, Harry Bramwell, Wilfred Bryan, Fred Holmes, Len Shaw, Colin Morton, and Coun. Donald Craig are a few of the old-timers. There are many others, and a gathering such as that suggested would be very interesting.

Birmingham Renters' Club

The Birmingham Film Renters' Athletic Club has joined the Birmingham Parks Cricket League (Division 7), and will play its first match of the season against the L.M.S. Motor Transport team at King's Heath Park on May 6.

All home matches will be decided at Billesley Common, where the use of an excellent pitch has been obtained.

E. Caddick, despatch manager with Universal, is chairman of the Athletic Club, and the secretary is F. Purvey, of 483, Bolton Road, Small Heath.

Jolly Midland Function

Nearly 1,000 guests attended a staff ball organised at the West End Dance Hall on the night of April 27, under the auspices of the Gaumont-British Midland Sports Club. Staff workers were present from a wide area, districts as far away as Hanley, in the Potteries, Burton-on-Trent, Northampton, Worcester, Coventry, Wolverhampton and Walsall, being represented.

There was an attractive dance programme, three bands supplying music, and many extra diversions being added. Dancing began at midnight, and was kept up until 4 a.m.

C. H. Russ, divisional superintendent, journeyed specially from London. Bertram Burleigh, area inspector, and chairman of the Sports Club, supervised the excellent arrangements.

NEWCASTLE CLOSURES

EMPIRE RUMOUR DENIED

A rumour circulated in Newcastle that the Empire Cinema, in Grainger Street, was to be closed down has been denied.

The Hippodrome Music-Hall, in Newcastle, now owned by Moss Empires, Ltd., is to be closed next month, and the company will continue business at the Empire Theatre.

The Theatre Royal, Newcastle, at which stage plays are presented, is to be placed on vacation for three months.

The Empire Theatre and the Theatre Royal, both in South Shields, and both recently acquired by Moss Empires, Ltd., in the merger with General Theatres Corporation, have been closed.

A CRITIC'S FORECAST

KINEMA AND THEATRE NOT RIVALS

A forecast of the relation of the kinema and the theatre was given at the Shakespeare birthday celebration dinner of the Birmingham Central Literary Association. Mr. Ivor Brown, replying to the toast, "The Drama," said he did not think of the theatre and the kinema as rivals. What might happen, however, was that the kinema would take over, for instance, the whole business of musical comedy and give better value for less money. The theatre, in these circumstances would not suffer, and its object would still be to present problems of emotion or of thought through the human medium.

WORTHING SUPER

KINEMA OBJECTED TO

The scheme projected by Odeon (Worthing), Ltd., for erecting a super-kinema on the Liverpool Gardens site at Worthing was the subject of an arbitration last week.

The owner of the property had applied for the discharge of existing restrictions on the property to enable a kinema to seat 1,642 to be erected on the site.

SWANSEA MUNICIPAL KINEMA

A proposal is afoot that the Swansea Corporation should acquire the Grand Theatre, at which dramatic performances have now ceased, for purposes of municipal entertainment or municipal kinema. There are rumours in the Swansea district that a well-known kinema company intends to buy the theatre for conversion to a kinema, but no confirmation of such a project is yet obtainable locally.

Mary Pickford and Leslie Howard in SECRETS, shortly to be Trade shown by U.A.

KINEMA TAKINGS EASE RATES

NO PRICE REDUCTIONS AT PWLLHELI

PRICES of admission to the municipal kinema of Pwllheli were debated at the last meeting of the Town Council, on the motion of Norman Thomas, who proposed that the charges be 5d., 9d., and 1s. in the auditorium, and 1s. 6d. for the plush seats in the balcony. These concessions, he thought, would result in increased attendances.

The surveyor said that the prices at Portmadoc were 2s., 1s. 6d., 1s. 2d., and 8d.; Criccieth, 2s., 1s. 6d., and 1s.; and at Pwllheli, 1s. 6d., 1s. 3d., and 8d. To reduce the prices of admission would mean a loss of hundreds of pounds annually. The kinema undoubtedly had been the means of aiding the rates, and hundreds of townspeople who were not ratepayers in this manner contributed their share to carry the burden of the borough rates. A more feasible proposition would be to get the Government to reduce the entertainment tax.

D. Pugh said he had been a keen supporter to reduce the kinema prices, but in view of the fact that the Council that evening did not intend to increase the rates, he was prepared to support prices remaining as they are.

The motion was withdrawn.

A week of George Arliss repertory has been arranged by the management of the Scala, Stourbridge, to be screened in the near future.

SCOTTISH EXHIBITORS' PLAN TO RENEW TAX FIGHT

A. B. King on Trade's Disappointment of Chancellor's Treatment

STILL HOPE FOR REDUCTION

By Our Own Correspondents

THE omission from the Budget proposals of any mention of the Entertainment Tax came as a severe blow to Scots exhibitors, who have spared nothing to promote the success of the tax abolition campaign.

While it is impossible to disguise the disappointment at the absence of any allusion to "concessions," exhibitors in Scotland are making arrangements to intensify their efforts to obtain some alteration in the committee stage.

A. B. King told the *Kine.* that the Trade had every reason to be profoundly disappointed at their treatment. He was at a loss to understand why the Chancellor had been deaf to the appeals of the Trade and of the hundreds of M.P.s who were in favour of the abolition up to 6d., but he was hopeful that something might yet be done when the amendments to the tax would be tabled in the House.

A. B. KING

It was clear, he added, that the Trade all along had been working on wrong lines. All they received for the great assistance they had rendered the Government in assisting various schemes was to have just claims ignored. Exhibitors would now have to consider seriously the use of their success in other directions.

Gleneagles Outing

One of the most keenly anticipated functions of the year in Glasgow is the annual outing to Gleneagles, which takes place on Friday. It is expected that a party of between 40 and 50 will travel to the famous golf course.

An additional attraction this year is competition for the two cups—the Bendon trophy, which will be played for for the lowest net score, and the Square Cup, which is being put up for competition for those of handicaps of 18 or over.

Tickets for the day (all in) are 20s. each, and are obtainable from E. Dobbing.

Kinema Burglary Sequel

A sequel to the blowing open of the safe in the Broadway Picture House, Shettleston, and the theft of £120, took place in the Eastern Police Court on Friday, April 28, when three men were charged with this burglary and also with a raid on the premises of Dundas Provident Clothing and Supply Company, Dundas Street, when £186 was stolen.

The accused were detained in custody for further inquiry.

Trade Golf Victory

The Kinema Trade golfers, after an enjoyable day's play with the Associated Scottish Newspapers, again beat the Press on the Milngavie course. The singles were won in the morning by two matches, as were also the foursomes in the afternoon.

Masonic Ceremony

A Regular Meeting of Lodge Anima is being held on Friday in Masonic Halls, at 2 o'clock, when the Second Degree will be conferred by Bro. J. M. Kissell, P.M., and office bearers.

New Glasgow Kinema

Last Friday the Dean of Guild Court passed plans submitted by the Battlefield Picture House, Ltd., Bath Street, for a kinema on Sinclair Drive, Battlefield.

"I Am a Fugitive" Display

A striking publicity display was arranged by Manager Bluer, of the Coliseum, Glasgow, during the screening of "I Am a Fugitive from a Chain Gang" (Warner). Above the entrance was a huge cut-out of Paul Muni. On one side was a cut-out of a squad of convicts, and on the other warders with bloodhounds.

The great size of the display, which covered the front of the kinema, attracted a good deal of attention.

Good Exploitation

Manager Reed, of La Scala, Glasgow, has issued a very neat publicity sheet which he calls "La Scala Newsreel." This is being published fortnightly and is being much sought after by the patrons of the popular Sauchiehall Street house.

It is a well written and attractively edited little brochure which approaches the merits of forthcoming attractions from the human interest point of view.

Pathétone Popularity

Further proof of the popularity of Pathétone Weekly is provided by the interest taken by Glasgow audiences in the dancing lessons by Santos Casani. Manager Mann states that from Glasgow alone about 500 replies have been received in answer to the invitation to write for full particulars.

"Rasputin" in Glasgow

"Rasputin" will be shown in Glasgow at the Bedford and La Scala during the last week of June.

With British Lion

Balfour Reekie, son of Tommy Reekie, has joined manager P. Gordon's staff and is now on the road for British Lion products.

Trade Shows

Manager P. Gordon, of British Lion, announces that the Trade show of the latest George Gee comedy, "Cleaning Up," will take place early in May. The screening of Harold Lloyd's "Safety Last" will follow.

The First National offering, "Central Airport," will be Trade shown at Green's Playhouse on Thursday, May 11.

Paramount announce the following Trade shows at Green's Playhouse:—

Wed., May 10, "A Lady's Profession"; Wed., May 17, "Cash"; Fri., May 19, "A Farewell to Arms."

For Edinburgh Charities

The Regent, Edinburgh, lent a hand to the Edinburgh students in their "Charities Week" drive last week, when Rudolpho and his Milanese Serenaders gave a show.

Edinburgh Rutland Birthday

The third anniversary of the opening of the Rutland, one of the Edinburgh houses of the Gaumont-British Company, was celebrated last week, when George J. Pain, the manager, presented some special birthday features.

A novel and successful stage performance was given by Norman Austin and his orchestra. Birthday scenery was erected for the occasion.

New Edinburgh Company

A new private company to carry on the business of proprietors, lessees, and managers of theatres, kinemas, etc., has been registered in Edinburgh. It is the Masque Theatre Company, Ltd., East Fountainbridge, Edinburgh, and has a capital of £5,000 in £1 shares. The subscribers are David A. Balfour and A. W. Young, Charlotte Square.

The Palladium Kinema has been reconstructed for the company, and it is expected that it will open soon.

The Scottish National Development Council in Glasgow is collaborating in the production of a series of short interest films on Scotland.

At the Regent, Glasgow, last Saturday, Miss McLean gave a special performance to the Roman Catholic clergy of the short talkie, "The Voice of the Vatican," which has been included in the programme this week.

Scenes from CLEANING UP, with George Gee, Betty Astell and Davy Burnaby, to be Trade shown at the Phœnix Theatre on Friday by British Lion

Scenes from THE HOUSE OF CHANCE which P.D.C. will Trade show on Friday. The featured players are Thelma Todd, Rolfe Harolde and Mae Busch

POSTER REBUFF FOR ULSTER MINISTRY

Why Censorship is Unnecessary

FREE STATE WORKER'S AGREEMENT

REASON for their refusal to adopt the suggestion of the Ministry of Home Affairs that a restriction in regard to posters should be incorporated in kinema licences, have now been issued by the Belfast Police Committee.

It is pointed out that the British Board of Film Censors has an agreement with the renters that no pictorial poster shall be issued which is objectionable or that illustrates a scene or incident which is not included in the certificated version of the film as passed by the Board. This, they hold, definitely obviates the necessity for including any special clause relative to posters, etc.

Sunday Opening

Viscount Castlereagh, M.P., has not yet been forgiven by his constituents in Co. Down for having voted for the Sunday Cinema Bill at Westminster. At the annual meeting of the Ards Unionist Association it was not merely declared that he should not have done so but that he should resign.

Vicar's Tribute to British Films

Newry has a film censorship committee in which the clergy are strongly represented, and this is the opinion of the Vicar of Newry, the Rev. R. A. Swanzy, B.A., of British films: "May I express my gratitude to British studios and British actors for many pleasant hours' entertainment, interesting and well-chosen plays, natural and unaffected acting, the familiar scenery of our own homeland, and the pleasant cadences of educated English voices."

Renewed Efforts

Once again in Northern Ireland efforts are being made to secure a reduction in the entertainments tax, and the usual representations are being made to the Minister of Finance, but, as usual, the reply will be that the matter will be given careful attention when the Budget is being considered next month.

A New Agreement

During the coming week the negotiations will be continued in Dublin between the Theatre and Cinema Branch of the Irish Transport and General Workers' Union and the Theatre and Cinema Association of the Irish Free State in regard to the wages and conditions for the next 12 months. Efforts are to be made to secure a number of amendments.

Well Booked

R. C. McKew, Universal's manager for Ireland, has made a great start off with the booking of the "Voice of the Vatican," for the first list of which to date has been secured no fewer than 70 Irish bookings. It was given a highly successful pre-view at the Metropole, and its first run fixed for the Grafton, De Luxe, Corinthian and Queen's Cinema, Dublin.

Keen Competition

So keen is the competition at Lurgan that at times the rival kinemas change their programmes nightly.

Cork as Studio Centre

Efforts are still being made to bring about the establishment of a film studio in the Free State, but the venue has now changed from Dublin, and it is Cork which is enjoying the limelight. The suggestion here is that the Cork Exhibition buildings should be converted into film studios, but, as usual, the great question is finding the money.

Vogue of the Colour Cartoon

"Silly Symphonies" Likely to Set Precedent

The reception of Walt Disney's "Silly Symphonies" in technicolor has been so sensational that they would appear to have initiated a vogue for the colour cartoon. Although, naturally, more expensive than monochrome, the use of colour adds so much to the comedy values as well as greatly increasing the appeal to the eye, that the additional costs seem to be justified.

Production of the "Silly Symphony" cartoons in colour involves no special problems. The artists, in making up their drawings, of which there are more than 11,000 in a single subject, simply add the colour. And they enjoy doing so, for they feel they can add expressiveness by the interpretative use of colour, which has a definite sensitory response upon the observer. Technicolor experts find it an easy matter to produce very fine colour results from these cartoons, for the reason that they have absolute control over lighting and photography, a condition not always happily present in shooting pictures with sets and actors.

Shot Just as Fast

Technicolor photography in regular dramatic production still involves care and time in the shooting, which is likely to add to the expense. Not so with the cartoons. It is understood the first of the "Symphonies" was shot as quickly, if not more quickly, than the ordinary black and white subject. Hence, the only additional expense is in the printing.

As yet no plans have been made to extend the use of colour to the Mickey Mouse productions, but the possibility suggests more fascinating opportunities for Mickey and Min.

HOPELESS DAWN OF FILM STARS

ECONOMIES CAUSE HOLLYWOOD EXODUS

THE decreased revenues at the box-office indicate that stars' remuneration will have to take a decided drop.

That such plans are in the offing is indicated by the number of celebrities who have not had their contracts renewed.

In these days of retrenchment an outlay of $200,000 is considered ample as the amount necessary for a production by a major studio. If a star receives anywhere from $50,000 to more than $100,000 for a production, it makes it impossible to keep expenses within the desired sum.

The success of newcomers such as Mae West and Helen Hayes has shown financiers that long-established stars are not necessary to a well organised studio with a capable exploitation staff.

Hollywood, of course, will fight hard to maintain the high salary limits, for if the stars' salaries are reduced, the axe will also fall upon the remunerations of studio executives, writers and directors.

Meanwhile English studios are exciting wonderment by their willingness to pay high salaries. California personalities are quite willing to journey across the pond if they are made profitable offers.

Independent Comedians

The Four Marx Brothers, whose films have been unusually successful, have left Paramount and signed with Producing Artists, Inc., the new company organised by Sam Katz, former vice-president of Paramount.

The acquisition of these noted comedians means that the Katz combine is assuming practical form. Other stars will be eager to enrol themselves under the same banner, as these comedians are strong box-office attractions.

The Katz company plans to eliminate excessive overhead, finance its stars, and place them on a profit-sharing basis. The earnings of the celebrities will be dependent upon the drawing power of their films. Directors and writers will also be included in this profit-sharing system.

The Hays' Programme

The Association of Motion Picture Producers and Distributors of America, Inc., popularly known as the Hays organisation, recommended several changes at a recent meeting.

Among the suggestions offered were decentralisation of theatre ownership and management, reduction in distribution costs by co-operation of present distribution facilities, and economies by reduced cost of business administration.

These recommendations are most excellent, and exactly what might be expected from the Hays organisation, which I have always found have the best interests of the Industry at heart. But the hitch is likely to come where it affects the pocket-books of certain strongly entrenched film magnates.

Usually, when cuts are made, the ones affected are the members of office staffs, who are already underpaid. The real cuts will have to begin at the top, and when such attempts are made the fur will fly.

"REUNION IN VIENNA"

A GALA PREMIERE ON BROADWAY

With the première of "Reunion in Vienna" at the Gaiety on Friday evening, April 28, and "Hell Below" at the Astor, M-G-M has now two road-shows on Broadway. "Reunion in Vienna" is based on Robert E. Sherwood's comedy of the same name, and has Diana Wynyard and John Barrymore in the leading rôles. It was directed by Sidney Franklin, whose productions include "The Guardsman," "Private Lives" and "Smilin' Through." The supporting cast of "Reunion in Vienna" includes Frank Morgan, May Robson, Una Merkel, Henry Travers and Eduardo Ciennelli.

Settings constructed as a background for "Reunion in Vienna" included a pre-war Viennese palace, and contrasting groups of present-day Austrian apartments which illustrate the new "cornerless" type of architecture. These sets were worked out under the supervision of Cedric Gibbons, art director of the Metro-Goldwyn-Mayer studios.

JACKATOON EXPANSION

A Lancashire Enterprise

Jackatoon Film Cartoon Studios, Lancaster, whose novelty processes are used in a number of cartoon films used for entertainment and advertising, have taken over a block of premises to cope with the needs of their expanding business.

The new building will be used for the installation of special apparatus, and later it is hoped to build a sound studio and turn out a new type of sporting cartoon with sound.

A private company is shortly to be formed.

During his visit to Birmingham last week with the company playing "Night of the Garter" at the Prince of Wales Theatre, Sydney Howard made a personal appearance at the Gaumont Palace, where his successful picture, "It's a King," was being shown to crowded and appreciative audiences.

John Barrymore who appears in A FUGITIVE FROM GLORY, a new Radio production

BARRYMORE IN R.A.F. EPIC OF ARABIA

Film of Schoedsack's Expedition

IN his next picture for Radio, "A Fugitive From Glory," John Barrymore is doing a right-about-face from all his former types of rôles, and is going in for thrilling he-man adventure on the screen!

This picture will represent the combined production genius of Merian C. Cooper and Ernest B. Schoedsack, makers of "King Kong," "Chang," "Hounds of Zaroff," and other sensations. Schoedsack recently returned from an 8,000 mile expedition into the heart of the Arabian desert, bringing back thrilling scenes involving aerial patrols and the savage Bedouin tribes whom they will keep under control. Barrymore will essay the rôles of the commander of these brave aviators.

New Romantic Couple

"The Morning Glory," Katharine Hepburn's new vehicle, is to have one of the most brilliant casts ever assembled for a motion picture drama. Douglas Fairbanks, junr., has been signed to play the lead opposite Miss Hepburn, and Adolphe Menjou and Mary Duncan have important rôles. Lowell Sherman will direct.

Dolores Del Rio and Joel McCrea

"Modesta," one of the many popular novels of G. B. Stern, the famous English novelist, has just been purchased by Radio as a starring vehicle for Dolores Del Rio and Joel McCrea. Since their romantic appearance together in "The Bird of Paradise," there has been a strong public demand for another story teaming these two favourites, it is declared. "Modesta" should be the ideal answer to that demand.

It is a romantically turbulent, emotional comedy-drama wherein a young English architect marries a fiery Italian peasant girl and then finds that for the preservation of their mutual happiness, this tempestuous little spitfire must be mastered and thoroughly humbled.

New Stern Novel Acquired

G. B. Stern's new novel, "Long Lost Father," has just been purchased as a Radio picture for John Barrymore and Katherine Hepburn as co-stars.

The novel, not yet off the press, was negotiated for after a perusal of the galley proofs. It proved exactly the type of story for which the producers were searching for the Barrymore-Hepburn talents.

In "A Bill of Divorcement," which introduced Katherine Hepburn to the screen and resulted in her meteoric rise to stardom, she essayed the rôle of Barrymore's daughter. In "Long Lost Father," the two stars will again assume the same relationship of father and daughter. The theme is said to be somewhat lighter than in the preceding picture, although providing excellent opportunities for the emotional talents of the two artistes.

The Bookshelf

"HELLYWOOD"

THE LOWDOWN ON FILM MAKERS

"The City Without a Heart" is a book without an author, and a novel without a story—nearly. Its success will depend on whether readers begin it at the beginning or—as is the habit of some—start on it halfway through. The opening pages are of the story-telling quality of a parish magazine, but later, when the heroine goes to Hollywood, the author warms to the subject and produces a story with all the hard glitter of Californian sunshine.

Mary, the simple Cornish maiden, suffers a sea-change during the Atlantic crossing into something so new and strange that she is hardly recognisable, and slings slang with the slackness of the "old-timer."

The writer has a grudge against Hollywood, and all the characters are "pikers" more or less. One fancies at times that one can recognise some real people under the masks the author has provided them with.

"The City without a Heart," a novel of Hollywood. By ———. Heinemann. 7s. 6d. net.

CLYDE COOK BACK
To Work at Teddington

BEN LYON SIGNED FOR B.I.P.

By P. L. Mannock

ONE of the most famous of Hollywood's comedians, Clyde Cook, has been "scooped" by Irving Asher, to make a picture for him at Warner Bros.' studios at Teddington.

"Strictly in Confidence" is the title of the picture. James Finlayson, another noted Hollywood player, lately with Laurel and Hardy, will play the lead, with Betty Amann in the principal feminine part.

Clyde Cook is a British comedian whom I recall very well in a long succession of Alhambra revues.

ALAN DWAN'S HERO
Ben Lyon for B.I.P.

In addition to the coup of securing Bebe Daniels, the famous Hollywood star, B.I.P. have also acquired the services of her popular husband, Ben Lyon. Bebe and Ben will thus be working together under the B.I.P. banner, although in different films.

Bebe will make her British film début in "She Wanted Her Man," which Paul Stein will direct, and Ben Lyon is to star in Alan Dwan's production, "I Spy," a musical comedy in which he portrays a young man who is mistaken for a spy.

AT B.I.P. STUDIO
Busy Elstree Days

Three B.I.P. productions are now in the final stages of preparation for early showing. "Hawleys of High Street," which stars Leslie Fuller; "Facing the Music" ("The Jewel Song"), Stanley Lupino's latest starring vehicle, and the eagerly anticipated "Heads We Go," in which Constance Cummings makes her British screen début, are all shortly to be presented.

Two other subjects have been completed this week and are now entering the editing stage: Lupino Lane's "The Mummers" (tentative title), starring George Lacy, and Norman Lee's Leslie Fuller comedy, "The Pride of the Force."

Settings are being erected for Monty Banks' "You Made Me Love You," which stars Stanley Lupino and Thelma Todd, who arrived yesterday from Hollywood. Norman Lee is to start immediate production on "Bill, M.P.," another Leslie Fuller starring vehicle, in which this popular star will appear as a member of Parliament.

ELVEY STARTS
"This Week of Grace"

Maurice Elvey has now started directing the new Gracie Fields' picture, "This Week of Grace," which Julius Hagen is producing for Radio Pictures at Ealing.

The addition of John Stuart and Anne Grey to the cast, which includes Henry Kendall, Douglas Wakefield, Frank Pettingell, Minnie Rayner and Helen Haye, gives Gracie her finest film team yet.

Comedy predominates the story, which concerns a factory girl and her family, who suddenly find themselves in possession of a magnificent castle and its surrounding estates. Gracie Fields will sing three songs in this production.

"I'LL STICK TO YOU"
A Barringer Farce

A British Lion farce is in the making at Beaconsfield under the working title of "I'll Stick to You."

Michael Barringer's story is being directed by Leslie Hiscott with a strong cast which includes Jay Laurier, Betty Astell, Louis Hayward, Ernest Sefton, Annie Esmond and Hal Waters.

The opening sequences take place on a golf course, and Hiscott took his unit to the Beaconsfield links.

On completion, a big musical feature, "The Singing Kettle," from a story by Clifford Grey, starring Maisie Gay, will go into production under the direction of Albert De Courville.

ROBIN IRVINE DEAD
Passing of Young Actor

The news last week-end of the death of Robin Irvine, the young London actor, was a shock to his numerous friends in British studios. To his wife, the well-known actress, Ursula Jeans, whom he married two years ago, general sympathy will be extended.

Mr. Irvine died in Bermuda, whither he had gone from New York, of pleurisy, at the early age of 32. He went on the stage at 18, and his work in Noel Coward's "Hay Fever" and "Journey's End" was first rate. On the screen he will be recalled in "Down Hill," "Easy Virtue," "Young Woodley" and "Keepers of Youth." Latterly he entered the business side of films with St. George Productions.

"COMMISSIONAIRE"
New Cricklewood Story

Granville Pictures, a new unit, begin their first picture, "Commissionaire," at the Stoll Cricklewood studios to-morrow, under the direction of Edward Dryhurst.

The Corps of Commissionaires are giving facilities, and many hundreds of their personnel to help this story, which has a cast including Sam Livesey, Hannah Jones, George Carney, Betty Huntley-Wright, Robert English, Julie Suedo, Barrie Livesey, Walter Paten, Tony Wylde and Georgie Harris. Desmond Dickinson is at the camera.

"I WAS A SPY"
Veidt Completes Part

Conrad Veidt has completed his share of work in "I Was a Spy" and the unit is now working on the scenes in the hospital where Marthe (Madeleine Carroll) is nursing the German wounded. The orderly (Herbert Marshall) is also in the service of the Allies, but in order to conceal his activities even from Marthe, he gives his conversation an entirely pro-German character. In the hospital are two British soldiers whom Marthe eventually helped to escape—Nigel Bruce and Joseph Spree.

The set is an exact replica of the hospital in which Marthe McKenna served in Roulers. The beds are full of wounded. These actors must be among the few men paid a salary to lie in bed all day.

THE TOKAY SONG
And a Ducking Director

Herbert Wilcox has just directed work on what promises to be one of the highlights of "Bitter Sweet," the singing of the Tokay drinking song by Lieutenant Tranisch in Schlick's Café.

The part of Tranisch is played by Stuart Robertson, famous throughout the country as a recording and broadcasting singer.

In the course of the Tokay sequence Mr. Wilcox has secured a most extraordinary shot. As the song is being sung the camera makes a slow entire circuit of the café. In order to achieve it technicians and studio staff and Wilcox himself had to dodge and duck, and even fall flat on the floor to avoid getting into the picture.

"MAN OF ARAN"
Flaherty's Irish Epic

"Man of Aran," the Gainsborough film on which Robert Flaherty commenced work last year in the Aran Islands, is nearing completion.

Given three fine days a week up to the end of this month Flaherty will have finished shooting Gainsborough's remarkable subject. He will then have to dismantle the astonishingly well-equipped production plant he has established on Aranmore, the largest of the islands.

"Man of Aran" will present a real-life drama of the islanders' struggle to wrest the necessities of life from the rocky, barren wilderness in which they live, and the terrific risks they take in heavy Atlantic storms to augment their means of existence.

Flaherty's unit includes, in addition to the staff sent out from England, half a dozen or so hardy Aran Islanders, three of whom portray the principal rôles. Flaherty has experienced most of the difficulties inseparable from film production of an expeditionary nature. Frequently communication with the Irish mainland is cut off by storms; on other occasions a drop in the island's rainfall figures has deprived him of water for developing and printing.

NEW SUBJECT
"Murder Party"

The next film scheduled for production is "Murder Party," to be directed by Michael Powell. Leslie Banks and Ernest Thesiger head the cast.

"Murder Party" is the story of a party at which the guests at the house of a newspaper magnate are playing the game called "Murder," which turns into the actual murder of Lord Studholme, the host.

Suspicion falls on several people, but the crime is finally shown to have been that of a novelist, who is found to be insane.

GLEASON SAILS
"Orders is Orders" Ending

Only a few shots remain to be taken on this picture.

James Gleason, who came over from America to take part in it as Waggermeyer, a film director, sailed for home on Saturday morning last, and Walter Forde, who has embellished the original play to great advantage, hopes to complete the footage this week.

"The Ghoul" is also nearly completed by T. Hayes Hunter. Some street scenes, showing the exterior of Harold Huth's lodging, remain.

MONTE CARLO
"Never Come Back"

Tom Walls has been directing during the week the scenes in the Casino at Monte Carlo, and the set has been converted into an interior representing one of the gaming rooms, complete with croupiers, cash and counters.

Crowds speaking many languages flocked round the tables, and played baccarat and roulette. It is at one of the tables that Tom Walls, as the gentleman crook, makes the acquaintance of Carol Goodner, whose mother he is planning to rob.

"THE LOVE NEST"
Dampness in the Studio

"The Love Nest," Gene Gerrard's new starring vehicle, has been making excellent though watery progress under the direction of Thomas Bentley. The opening scenes have required terrific rainstorms.

Camilla Horn, Gerrard's leading lady, is the unfortunate one, as she has been having to brave the storms clad in fetching pyjamas.

Scenes this week have been filmed in a magnificent modern setting with a beautiful fireplace in which was placed a super-electric fire, the players struggling for first place between shots.

"IT'S A BOY"
Henson in Female Disguise

The principal amusing feature of Islington this week on the "It's a Boy" production has been the sight of Leslie Henson in female disguise. In high heels, overworked silk stockings, false eyelashes, and a wig, he is trying to pass off as a well-known lady novelist, in order to save Edward Everett Horton from the wrath of a prospective father-in-law. Albert Burdon, who claims to be his illegitimate son, arrives and refuses to leave the house. The distinguished novelist is in reality Heather Thatcher, who is a surprised spectator at the arrival of her impersonator.

Carl Brisson is busy at Walton on "The Prince of Arcadia," the cast including Margot Grahame, Ida Lupino, Denier Warren and Peter Gawthorne.

Dr. E. J. Eppel, who directed "Irish Destiny," in Dublin location a few years ago, is in London busy on preparation for production of "Pax," a story of his own.

A start was made by Henry Edwards last Wednesday on his new production, "Purse-Strings," at Elstree.

The new film for Paramount release, which has Dorothy Bouchier as leading lady, is a film version of the well-known play.

Have you had your copy of this new Ciné Service PUBLICATION?

This comprehensive brochure presents many claims to a place in your reference files. It contains a demonstration chart showing the control of contrast obtainable with Selo Duplicating Stock. It embodies the valuable Tint Chart of Selo Clear Sound Track Positive Stock; together with full information regarding all other Selo products prepared for use in the film trade. A copy will be forwarded to you gladly on request.

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continues to add to its successes. Selo Panchromatic Negative Film is of extremely high speed, even colour sensitivity; is consistent, and possesses great latitude. In spite of its speed it possesses remarkable fineness of grain.

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"KING KONG" STAR FOR COLUMBIA

Fay Wray Signs Long Term Contract

THREE FILMS IN THREE MONTHS

FAY WRAY, the heroine of "King Kong" and one of the busiest young actresses in Hollywood these days, has been signed by Columbia on a long-term contract. She is now working on her third successive Columbia production in as many months. This is "Ann Carver's Profession," now in production under Eddie Buzzell's direction.

Jack Holt in "The Wrecker"

Jack Holt, one Hollywood star whose screen characterisations are never lacking in colour and virility, will portray a domineering building contractor in "The Wrecker." The screen play, which includes a dramatic earthquake sequence as one of its highlights, is based on a story by Jo Swerling, author of "American Madness" and "Dirigible." Al Rogell is slated to direct.

Sidney Blackmer in "Cocktail Hour"

Sidney Blackmer, the famous stage and screen star, will play the leading rôle in "Cocktail Hour," for which Bebe Daniels has been signed for the feminine lead. Victor Schertzinger is directing. Blackmer started his theatrical career soon after the war, and has a long list of successful productions to his credit. He was seen on the stage opposite Lenore Ulric in "The Sandy Hooker," "Mimi" and "A Legend of London." In the last few years he has become equally as prominent on the screen.

"Rusty Rides Alone"

The canine movie actor, immortalised by Rin-tin-tin, Strongheart and Dynamite, is coming into his own once again after a lapse of several years of screen inactivity. Columbia has just added "Silver King," a new dog star, to the cast of Tim McCoy's "Rusty Rides Alone."

Although the dog is only eighteen months' old, his owner and trainer asserts he is a more talented performer than his illustrious forbear, "Dynamite." "Silver King's rôle in "Rusty Rides Alone" calls for a number of daring stunts and heroic feats.

"VOICE OF THE VATICAN"

Dublin Premiere "Sold Out"

Ireland has given an unprecedented reception to Universal's Holy Year special, "The Voice of the Vatican," which has just commenced its premiere at the Grafton, Dublin, prior to general release on Monday.

According to the *Evening Herald*: "Latecomers found it impossible to secure a seat . . . and one could not be surprised at this as the programme is of excentional merit. 'The Voice of the Vatican' is an irresistible attraction . . . one would like to see much more of the Papal State."

TWO INDIAN SUPERS

Planned by British Architect

Two kinemas to be built in Bombay and Calcutta for Pathé (India), Ltd., are being planned by Robert Cromie, F.R.I.B.A., of 35, Baker Street, W.1. The building at Bombay will provide accommodation for 2,000 persons, while that at Calcutta will seat 1,800.

We understand that the whole of the furnishing and equipment will be sent from England by Hall and Dixon, Ltd.

A. Hague, of Pathé (India), Ltd., who placed the commission from India, is arriving in London shortly.

TEACHING FILMS

A French Experiment

Three educational films have been made in France by Jean Brérault, intended to be used for instruction in schools. Shown to a party of educationists in Paris last week, they received congratulatory comment.

The first, "The Idea of a Map," has as its aim the intention to place before children of seven or eight years the country represented by a map. Beginning with the well-known features of a town, a balloon flight shows a larger area of country as this is associated with the drawn map.

The other films show life and work in Brittany and the working of a steam engine.

Each film is about 1,000 ft. in length.

An application by W. G. Corpe for the renewal of the kinematograph licence of the Central Cinema, Fakenham, in the name of the company instead of in that of an individual was granted by the local justices.

Conrad Veidt and Donald Calthrop in a scene from F.P.1 (W. & F.), which is continuing its successful run at the Marble Arch Pavilion next week

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing May 8.

London

Adelphi.—"The Kid From Spain" (U.A.).
Alhambra.—"The Big Cage" (Universal).
Astoria.—"Madison Square Garden" and "Wild Horse Mesa" (Paramount).
Capitol.—"Her Reputation" (Fox) and "Trailing the Killer" (Ideal).
Carlton.—"A Farewell to Arms" (Paramount).
Coliseum.—"King Kong" (Radio).
Davis, Croydon.—"Fast Life" (M-G-M) and "Where Is This Lady?" (British Lion).
Dominion.—"Just My Luck" (W. and F.) and "East of Fifth Avenue" (U.A.).
Empire.—"To-day We Live" (M-G-M).
Marble Arch Pavilion.—"F.P.1" (W. and F.).
New Victoria.—"Just My Luck" (W. and F.) and "Employees' Entrance" (First National).
Regal.—"Forty-Second Street" (Warner).
Stoll.—"I am a Fugitive" (Warner) and "Face In the Sky" (Fox).
Tivoli.—"Cavalcade" (Fox).

Birmingham

Forum.—"A Bill of Divorcement" and "Strange Justice" (Radio).
Futurist.—"If I Had a Million" and "Madison Square Garden" (Paramount).
Gaumont Palace.—"Hot Pepper" (Fox) and "Virtue" (U.A.).
Scala.—"Where is this Lady?" (British Lion) and "A Scarlet Week-end" (A.P.D.).
West End.—"The Man from Toronto" (Ideal) and "Illegal Divorce" (Fox).

Bradford

Empire.—"Fast Life" (M-G-M) and "Robber's Roost" (Fox).
Morley Street.—"Air Mail" (Universal) and "Yes, Mr. Brown" (W. and F.).
New Victoria.—"Soldiers of the King" (W. and F.).
Regent.—"Fool's Advice" (Sterling) and "Money Talks" (Wardour).
St. George's Hall.—"Call Her Savage" (Fox) and "Forbidden Company" (Gaumont).

Bristol

Empire.—"White Zombie" (U.A.) and "Illegal Divorce" (Fox).
Hippodrome.—"Rockabye" and "The Great Decision" (Radio).
King's.—"For the Love of Mike" (Wardour) and "Atlantide" (A.P.D.).
New Palace.—"What, No Beer?" (M-G-M).
Regent.—"Night of June 13" (Paramount).
Stoll.—"Love Me To-night" (Paramount).
Triangle.—"White Zombie" (U.A.) and "Illegal Divorce" (Fox).
Whiteladies.—"For the Love of Mike" (Wardour) and "Atlantide" (A.P.D.).

Cardiff

Capitol.—"Madame Butterfly" (Paramount).
Park Hall.—"Sherlock Holmes" (Fox).
New Theatre.—"Kongo" (M-G-M).
Queen's.—"The Bitter Tea of General Yen" (U.A.).
Pavilion.—"Thirteen Women" (Radio).

Edinburgh

Caley.—"Central Park" (First National) and "The Great Decision" (Radio).
New Picture House.—"It's a King" (W. and F.) and "Crooked Circle" (Gaumont).
New Victoria.—"It's a King" (W. and F.) and "Crooked Circle" (Gaumont).
Palace.—"The Flag Lieutenant" (W. and F.).
Playhouse.—"Phantom of Crestwood" (Radio) and "White Eagle" (M-G-M).
Rutland.—"Flesh" (M-G-M) and "Taxi to Paradise" (Fox).
St. Andrew Square.—"Flesh" (M-G-M) and "Taxi to Paradise" (Fox).
Synod Hall.—"Let Me Explain, Dear" (Wardour) and "Hearts of Humanity" (P.D.C.).

Glasgow

Coliseum.—"Bitter Tea of General Yen" (U.A.).
Cranston's.—"Guilty As Charged" and "That Night in London" (Paramount).
Green's Playhouse.—"Love Me To-night" (Paramount) and "They Never Come Back" (Pathé).
La Scala.—"The Son Daughter" (M-G-M).
New Savoy.—"Night After Night" (Paramount) and "Pride of the Legion" (Pathé).
Regal.—"Bitter Tea of General Yen" (U.A.).
Regent.—"Prosperity" (M-G-M).
The Picture House.—"Flesh" (M-G-M) and "Virtue" (U.A.).

Leeds

Assembly Rooms.—"Prosperity" (M-G-M).
Coliseum.—Mon., "One-Way Passage" and "Big City Blues" (Warner); Thurs., "Two Against the World" and "The Big Stampede" (Warner).
Majestic.—"Soldiers of the King" (W. and F.).
Paramount.—"If I Had a Million" (Paramount) and "Sleepless Nights" (Wardour).
Rialto.—"Attorney for the Defence" and "Silver Lining" (U.A.).
Scala.—"Fast Life" (M-G-M) and "Forbidden Company" (Gaumont).
Tower.—"Salomy Jane" (Fox).

Liverpool

Forum.—"Trouble in Paradise" (Paramount).
Futurist.—"Love Me To-night" (Paramount).
Palais de Luxe.—"Yes, Mr. Brown" (W. and F.).
Prince of Wales.—"Let Me Explain, Dear" (Wardour).
Rialto.—"Dangerously Yours" (Fox).
Royal Hippodrome.—"Dangerously Yours" (Fox).
Scala.—"White Zombie" and "The Last Man" (U.A.).
Trocadero.—"Flesh" (M-G-M) and "Robbers' Roost" (Fox).

Manchester

Deansgate.—"Three on a Match" (First National).
Gaiety.—"Central Park" (First National).
New Oxford.—"Blockade" (New Era).
Market Street.—"Blockade" (New Era).
Piccadilly.—"The Illegal Divorce" (Fox).
Regal.—"It's a King" (W. and F.).
Theatre Royal.—"Bitter Tea of General Yen" (U.A.).

Newcastle

New Westgate.—"Hot Pepper" and "Yes, Madam" (Fox).
Paramount.—"The Little Damozel" (W. and F.) and "He Learned About Women" (Paramount).
Pavilion.—"Handle With Care" (Fox).
Queen's Hall.—"Fast Life" (M-G-M).
Stoll.—"Man Against Woman" and "That's My Boy" (U.A.).

Sheffield

Albert Hall.—"That's My Boy" and "Vanity Street" (U.A.).
Central P.H.—"Faithless" (M-G-M).
Cinema House.—"Love Me To-night" (Paramount).
Electra Palace.—Mon., "Lady and Gent" (Paramount); Thurs., "His Wife's Mother" (Wardour).
Hipnodrome.—"Phantom of Crestwood" and "Are These Our Children?" (Radio).
Regent P.H.—"Soldiers of the King" (W. and F.) and "Polar Perils" (Gaumont).
Union Street.—"Salomy Jane" and "Rackety Rax" (Fox).

FILMING THE F.A. CUP FINAL

Speedy Work by News Reel Companies

FILMS SHOWN ON SATURDAY

THE Cup Final is the season's premiere sporting event not only for Soccer fans, but also for the news reel organisations. As in previous years, the exclusive rights for the filming at Wembley Stadium were held by British Movietone, but notwithstanding the vigilance of the official recorders, the pirates secured some excellent pictures.

Gerald Sanger, editor of Movietone, claims with some truth that his pictures are the best sporting pictures ever obtained. The match made a brilliant subject and all the best points of the play were "caught." Twelve cameras were employed, so that the game was photographed from every conceivable angle, and in some instances particularly interesting incidents were shown in slow motion. Movietone pictures were shown at the Shaftesbury Avenue News Theatre at 6.15 p.m. on Saturday, while a quarter of an hour later all West End houses served had received their copies.

An excellent record was also secured by the Gaumont Graphic, whose quick delivery of prints was an admirable example of organisation.

Pathé the Pirates

Undeterred by the elaborate arrangements which had been made for the "exclusive" filming of the match, Henry Sanders, of Pathé, secured a brilliant pictorial commentary on the game.

The *Kine.* understands that Pathé had no fewer than forty representatives in the Stadium covering the most favourable positions. Operators with decoy cameras deflected attention from the activities of the *bona-fide* cameramen, who profited by the excitement to secure the very complete record of the play, which is described by E. Edwards, "Bee," of the *Liverpool Post-Echo*. Careful and systematic planning made it possible for the film to be screened early on Saturday evening in the West End and the suburbs, including the Empire, Leicester Square, and the Regal.

Paramount's Speed

All London theatres showed the British Paramount News cup-tie film on Saturday evening, and the film was despatched to Everton and Manchester the same evening. The Paramount unit, which was present at Wembley in force, secured excellent record of the game, which went out to all subscribers in advance of the regular reel.

JAMES WHALE'S LATEST "U" SUCCESS

"A KISS BEFORE THE MIRROR"

Hailed in America as a brilliant dramatic triumph for its English director, James Whale's "A Kiss Before the Mirror" will be Trade shown by Universal this week at the Prince Edward.

"We have spared nothing to make it a success," Carl Laemmle states. "We could have appointed no finer director than James Whale, whose brilliant versatility has turned out one big success after another."

Freund's Camera Work

Karl Freund forsook the megaphone for this one picture, and his camera work is a real artistic achievement. Settings were in the hands of Charles D. Hall, who did such fine work in "All Quiet on the Western Front." The cast is unusually distinguished. Nancy Carroll and Gloria Stuart are the feminine stars, with Paul Lukas and Frank Morgan, Walter Pidgeon and Donald Cook as the leading men, while Jean Dixon, the Broadway star, Charles Granewin, John Ince, Walter Brennan and Wallis Clark have prominent character rôles.

"A Kiss Before the Mirror" was adapted from one of the biggest stage successes on the Continent, the work of Ladislas Fodor. The story is exceptionally strong in human angles, and concerns a lawyer who, defending his friend for the murder of his unfaithful wife, makes a dramatic announcement that identically the same tragedy has entered his own life. He asks the question, "What can *he* do . . . what should he do?" and answers it in a way that will set audiences talking all over the country.

"BIG CAGE" HELD OVER

Second Week at the Alhambra

Universal's "The Big Cage" has been held over for a second week at the Alhambra Theatre, W., together with the Lee Tracy feature, "Private Jones," announced S. F. Ditcham on his return to London.

The programme played to excellent opening business, with capacity houses from the start. The week-end also saw a continuance of both large queues and packed houses, and if the business continues at this rate, the programme will be held over for a third week, it is stated.

SCALA, STOURBRIDGE, ALTERATION

Alterations which, it is estimated, will cost about £3,000, will shortly be started at the Scala, Stourbridge, which will be redecorated and reseated. The stage will also be enlarged to accommodate the productions which the management proposes to present alternately with films when the scheme is complete.

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"TO-DAY WE LIVE"

TO-DAY WE LIVE, starring Joan Crawford and Gary Cooper, with Robert Young and Franchot Tone in support, which goes into the Empire programme on Friday

"SECRETS"

Mary Pickford's long awaited picture SECRETS is to be Trade shown by United Artists on Tuesday evening at the Cambridge Theatre. Directed by Frank Borzage, SECRETS is based upon May Edgington's famous story, and combines charm, glamour and an epic greatness in its wide sweep. Leslie Howard, C. Aubrey Smith and Blanche Frederici head the supporting cast

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TRADE SHOW O

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine" Review.	Release Date.
Aniakchak	Fox	67 min.	U	6,072 ft.		Good booking for specialized halls, but one that needs condensing for general consumption.	April 13, 1933	Not Fixed.
Before the White Man Came ...	Wardour ...	40 min.	U	3,600 ft.	Native Cast	Useful and novel supporting feature.	April 13, 1933	Not Fixed.
Big Cage, The	Universal ...	75 min.	U	6,685 ft.	Clyde Beatty, Anita Page, Mickey Rooney	Undoubted box-office attraction for the masses.	April 13, 1933	Not Fixed
Cheyenne Kid	Radio	55 min.	U	4,914 ft.	Tom Keene, Mary Mason, Roscoe Ates	Capital supporting feature for the masses.	April 27, 1933	Aug. 28, 1933
Clear All Wires...	M-G-M... ...	78 min.	A	6,921 ft.	Lee Tracy, Benita Hume, James Gleason	Good popular booking	April 6, 1933	Not Fixed.
Cohens and Kellys in Trouble, The	Universal ...	68 min.	U	6,194 ft.	George Sidney, Charlie Murray	Safe light booking	April 13, 1933	Not Fixed
Der Traumende Mund... ...	Film Society ...	92 min.	A	8,333 ft.	Elizabeth Bergner, Anton Edthofer, Rudolph Forster	Excellent high-class attraction ...	April 6, 1933	Not Fixed.
End of the Trail, The ...	U.A. Columbia	55 min.	U	5,206 ft.	Tim McCoy, Luana Walters, Wheeler Oakman	Useful supporting feature for the masses	April 6, 1933	Not Fixed.
Fast Workers	M-G-M... ...	65 min.	A	5,868 ft.	John Gilbert, Robert Armstrong, Mae Clarke	Sound popular booking	April 13, 1933	Not Fixed.
F.P.1	W. & F. ...	92 min.	U	8,343 ft.	Conrad Nagel, Leslie Fenton, Jill Esmond	Good popular entertainment, an excellent box-office attraction	April 6, 1933	Oct. 2, 1933.
From Hell to Heaven	Paramount ...	65 min.	A	5,940 ft.	Carole Lombard, Jack Oakie, David Manners	Extremely good general booking	April 13, 1933	Sept. 18, 1933
*Golden Cage, The	M-G-M... ...	61 min.	A	5,600 ft.	Anne Grey, Anthony Kimmins	Quota booking for uncritical audiences	April 6, 1933	Not Fixed.
Great Jasper, The	Radio	80 min.	A	7,300 ft.	Richard Dix, Florence Eldridge, Edna May Oliver	Good box-office attraction anywhere	April 27, 1933	Sept. 18, 1933
Her Reputation	Fox	56 min.	A	5,147 ft.	Joan Blondell, Ricardo Cortez	Good average programme booking	April 13, 1933	Not Fixed.
Humanity	Fox	80 min.	A	6,460 ft.	Ralph Morgan, Boots Mallory, Alexander Kirkland.	Good general dramatic offer ...	April 6, 1933	July 3, 1933.
Keyhole, The	Warner ...	70 min.	A	6,315 ft.	Kay Francis, George Brent, Glenda Farrell	Good popular booking	April 6, 1933	Not Fixed.
King Kong	Radio	99 min.	A	8,952 ft.	Fay Wray, Robert Armstrong, Bruce Cabot	Superlative general attraction ...	April 13, 1933	Sept. 11, 1933
*Leave It To Me	Wardour ...	75 min.	U	6,884 ft.	Gene Gerrard, Molly Lamont	Good light booking	April 27, 1933	Not Fixed.
*Long Live the King	First National	44 min.	U	3,988 ft.	Florence Desmond ...	Light quota supporting offering...	April 27, 1933	Aug. 14, 1933.
*Lost Chord	A.P.D.... ...	85 min.	A	8,500 ft.	John Stuart, Elizabeth Allan, Jack Hawkins	Excellent popular booking ...	April 13, 1933	Not Fixed.
Man Hunt	Radio	60 min.	U	5,390 ft.	Junior Durkin, Arthur Vintor, Mrs. Wallace Reid	Good supporting offering for general and family halls.	April 27, 1933	Sept. 4, 1933.
Mind Reader, The	First National	70 min.	A	6,389 ft.	Warren William, Constance Cummings, Allen Jenkins	Very good general booking with star pull.	April 20, 1933	Sept. 11, 1933
*Matinee Idol	U.A.	75 min.	A	6,750 ft.	Camilla Horn, Miles Mander, Marguerite Allen	Safe dramatic booking	April 6, 1933	Not Fixed

WHAT'S RELEAS

Date.	Title.	Renter.	Reg. No.	Running Time Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
May 15	Aniakchak	Fox	—	67	U	6,075	——	1/6	April 13, 1933
,, 8	*Barton Mystery	Paramount ...	Br.8099	73	A	6,974	Ursula Jeans, Ellis Jeffreys...	1/48, 1/12, 1/6 ...	Nov. 24, 1932
,, 22	Bitter Tea of General Yen...	U.A.	F.8155	90	A	8,104	Barbara Stanwyck, Nils Asther	——	Dec. 8, 1932
,, 29	Conquerors, The	Radio	F.8327	85	U	7,626	Ann Harding, Richard Dix, Edna May Oliver	1/48, 1/12, 2/6 ...	Jan. 19, 1933
,, 15*	Diggers	Universal ...	Br.8363	60	U	6,010	Pat Hanna, George Moon ...	1/12, 1/6	Jan. 26, 1933
,, 8	Face in the Sky	Fox	F.8488	70	A	6,655	Spencer Tracy, Marion Nixon	1/48, 1/12, 2/6 ...	Mar. 2, 1933
,, 1	Fast Life	M-G-M... ...	F.8283	82	U	7,370	William Haines, Madge Evans, Conrad Nagel	1/48, 1/12, 2/6 ...	Jan. 19, 1933
,, 15	*For the Love of Mike... ...	Wardour ...	Br.8270	88	U	8,000	Bobby Howes, Arthur Riscoe, Constance Shotter	1/48, 1/12, 1/6 ...	Dec. 22, 1932
,, 8	Gambling Sex	Pathé	F.8452	60	A	5,340	Grant Withers, Ruth Hall ...	1/6	Feb. 23, 1933
,, 15	Great Decision, The ...	Radio	F.8314	56	A	5,181	Bill Boyd, Dorothy Wilson, Charles "Chic" Sale	1/48, 1/12, 2/6 ...	Jan. 19, 1933
,, 1	Handle With Care	Fox	F.8393	72	U	6,536	James Dunn, Boots Mallory	1/48, 1/12, 2/6 ...	Feb. 9, 1933
,, 22	*Haunted Barn, The ...	Universal ...	Br.8483	43	A	3,902	John Maitland, Donalda Warner	——	Mar. 2, 1933
,, 1	Haunted Gold	Warner ...	F.8282	56	U	5,267	John Wayne, Sheila Terry ...	1/12, 1/6	Jan 12, 1933
,, 15	*Her First Affaire	Sterling ...	Br.8174	70	A	6,546	Ida Lupino, Harry Tate, Muriel Aked	1/48, 1/12, 1/6 ...	Dec. 15, 1932
,, 1	Hidden Gold	Universal ...	F.8054	56	U	5,141	Tom Mix, Judith Barrie ...	1/12, 1/6	Nov. 17, 1932
,, 29	High Society Blues (Re-issue) ...	Fox	F. 3943	95	U	9,363	Janet Gaynor, Charles Farrell	1/48, 1/12, 1/6 ...	April 24, 1930
,, 8	*His Loyal Highness	Universal ...	Br.8269	80	U	7,042	George Wallace	1/12, 1/6	Dec. 29, 1932
,, 22	Hot Pepper	Fox	F.8432	70	A	6,414	Edmund Lowe, Lupe Velez, Victor McLaglen	1/48, 1/12, 2/6 ...	Feb. 16, 1933
,, 8	Hot Saturday	Paramount ...	F.8143	70	A	6,545	Cary Grant, Nancy Carroll ...	1/48, 1/12, 1/6 ...	Dec. 8, 1932
,, 8	I Am A Fugitive From a Chain Gang	Warner ...	F.8284	89	A	8,104	Paul Muni, Glenda Farrell, Helen Vinson	1/48, 1/12, 1/6 ...	Jan. 12, 1933
,, 15	Invisible Power	U.A.	F.8039	79	A	7,214	Lee Tracy, Evalyn Knapp ...	1/48, 1/12, 1/6 ...	Nov. 10, 1933
,, 8	*Iron Stair, The	Radio	Br.8302	51	A	4,575	Henry Kendall, Dorothy Boyd	1/12, 1/6	Jan. 12, 1932
,, 22	*Just My Luck	W. & F. ...	Br.8385	70	U	6,387	Sydney Howard	1/48, 1/12, 2/6 ...	Mar. 16, 1933
,, 29	Lawyer Man	Warner ...	F.8281	67	A	6,183	William Powell, Joan Blondell	1/48, 1/12, 1/6 ...	Jan. 12, 1933
,, 1	*Let Me Explain, Dear ...	Wardour ...	Br.8139	80	A	7,000	Bobby Howes, Arthur Riscoe, Constance Shotter	1/48, 1/12, 1/6 ...	Dec. 22, 1932
,, 29	Let Us Be Gay (Re-issue) ...	M-G-M... ...	F.4578	81	A	7,107	Norma Shearer, Rod la Rocque, Marie Dressler	1/48, 1/12, 2/6 ...	Aug. 11, 1930
,, 22	Madison Square Garden ...	Paramount ...	F.8152	75	A	6,715	Jack Oakie, Thomas Meighan, Marian Nixon	1/48, 2/12, 2/6 ...	Dec. 8, 1932
,, 8	Match King, The	First National	F.8215	81	A	7,316	Warren William, Lili Damita, Juliette Compton	1/48, 1/12, 1/6 ...	Dec. 22, 1932

* Titles marked with

KINEMATOGRAPH WEEKLY'S INDEX

MAY 1933

OFFERS—APRIL, 1933

The Trade's one and only guide to all sections of the industry

THE KINE YEAR BOOK FOR 1933

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine" Review.	Release Date.
*Night of the Garter	U.A.	85 min.	A	7,751 ft.	Sydney Howard, Harold French, Winifred Shotter	Good light booking for all classes	April 13, 1933	Sept, 18, 1933
*No Funny Business	U.A.	75 min.	A	6,863 ft.	Gertrude Lawrence, Lawrence Oliver, Jill Esmond	Light booking for better-class halls	April 6, 1933	Not Fixed.
Our Betters	Radio	78 min.	A	7,146 ft.	Constance Bennett, Violet Kemble Cooper, Gilbert Roland	Outstanding booking for high-class halls	April 27, 1933	Sept. 4, 1933.
Out All Night	Universal ...	65 min.	A	5,802 ft.	Slim Summerville, Zasu Pitts	Excellent light booking	April 27, 1933	Not Fixed.
Past of Mary Holmes, The ...	Radio	63 min.	A	5,623 ft.	Helen McKellar, Eric Linden, Jean Arthur	Good general booking	April 27, 1933	Aug. 28, 1933.
Private Jones	Universal ...	75 min.	A	7,693 ft.	Lee Tracy, Donald Cook, Gloria Stuart.	Excellent general booking ...	April 6, 1933	Not Fixed.
Public Be Hanged, The ...	P.D.C. ...	70 min.	A	6,421 ft.	Pat O'Brien, Evelyn Brent, Mary Brian	Good general booking with box-office cast	April 27, 1933	Not Fixed.
Sailor Be Good	Radio	65 min.	A	5,883 ft.	Jack Oakie, Vivienne Osborne	Good supporting feature for the masses.	April 27, 1933	Aug. 21, 1933.
Sailor's Luck	Fox	80 min.	A	7,149 ft.	James Dunn, Sally Eilers	Lively popular dramatic offer ...	April 13, 1933	July 17, 1933.
Scarlet River	Radio	54 min.	U	4,891 ft.	Tom Keene, Dorothy Wilson	Capital supporting offering ...	April 27, 1933	Sept. 18, 1933.
She Done Him Wrong... ...	Paramount ...	60 min.	A	5,320 ft.	Mae West, Cary Grant, Noah Beery	Good booking for other than definitely family halls	April 6, 1933	Aug. 7, 1933.
She Had To Say Yes	First National	60 min.	A	5,400 ft.	Loretta Young, Lyle Talbot, Winnie Lightner	Good general booking	April 13, 1933	Aug. 14, 1933.
Sister to Judas	Butcher ...	67 min.	A	6,100 ft.	Claire Windsor, John Harron, Holmes Herbert.	Safe booking for the masses ...	April 13, 1933	Not Fixed.
Strictly Personal	Paramount ...	70 min.	A	6,343 ft.	Marjory Rambeau, Edward Ellis, Dorothy Jordan	Good general booking	April 27, 1933	Not Fixed.
*Till the Bells Ring	Bayley... ...	40 min.	U	4,300 ft.	Graham Moffat	Possible quota booking for small halls.	April 6, 1933	Not Fixed.
*Timbuctoo	Wardour ...	70 min.	U	6,503 ft.	Henry Kendall, Margot Grahame, Victor Stanley	Useful novelty attraction... ...	April 20, 1933	Not Fixed.
Topaze	Radio	78 min.	A	7,047 ft.	John Barrymore, Reginald Mason, Myrna Loy	Very good general booking, particularly for high-class halls	April 20, 1933	Aug. 21, 1933
*Tragedy of Everest, The ...	Wardour ...	26 min.	U	2,600 ft.	——	Attractive short offering with box-office possibilities	April 20, 1933	Released immediately.
Trailing the Killer	Ideal	75 min.	A	5,788 ft.	Caesar the Wolf Dog ...	Good proposition for nature lovers	April 6, 1933	Not Fixed.
Treason	U.A. Columbia	60 min.	U	5,628 ft.	Buck Jones, Shirley Grey	Good supporting feature for the masses	April 6, 1933	Not Fixed.
Uptown New York	Ideal	80 min.	A	6,851 ft.	Jack Oakie	Dramatic attraction, particularly for women	April 6, 1933	Not Fixed.
*Wanderlust	International ...	38 min.	U	3,400 ft.	——	Useful interest proposition for all types of houses	April 6, 1933	Released immediately.
Whistling in the Dark... ...	M-G-M... ...	75 min.	A	6,000 ft.	Ernest Truex, Edward Arnold, Una Merkel	Good general booking	April 13, 1933	Not Fixed.
White Sister	M-G-M... ...	105 min.	A	9,488 ft.	Helen Hayes, Clark Gable	Excellent general booking ...	April 13, 1933	Not Fixed.
Who Killed Harvey Forbes ...	Equity British	60 min.	A	5,500 ft.	Lloyd Whitlock, Doris Hill, Glen Tryon	Useful supporting feature for popular audiences	April 27, 1933	Not Fixed.
Woman Accused, The ...	Paramount ...	70 min.	A	6,516 ft.	Nancy Carroll, Cary Grant	Safe booking for the masses, with novelty and star values	April 6, 1933	Sept. 11, 1933

RELEASED IN MAY, 1933

Date.	Title.	Renter.	Reg. No.	Running Time Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
May 15	Men Are Such Fools	Radio	F.8315	65	A	5,994	Vivienne Osborne, Leo Carillo	1/12, 1/6	Jan. 19, 1933
,, 8	Mummy, The	Universal ...	F.8325	71	A	6,532	Boris Karloff, Zita Johann, David Manners	1/48, 1/12, 2/6 ...	Jan. 19, 1933
,, 15	Night After Night	Paramount ...	F.8070	70	A	6,561	George Raft, Constance Cummings, Wynne Gibson	1/48, 2/12, 2/6 ...	Dec. 8, 1932
,, 1	Penal Code	Pathé	F.8425	66	A	6,016	Regis Toomey, Helen Cohan	1/6	Feb. 16, 1933
,, 1	Rain	U.A.	F.8014	90	A	8,470	Joan Crawford, Walter Huston	1/48, 1/12, 1/6 ...	Nov. 3, 1932
,, 22	Renegades of the West ...	Radio	F.8330	55	U	4,963	Tom Keene	1/6	Jan. 19, 1933
,, 1	Rockabye	Radio	F.8297	67	A	6,024	Constance Bennett, Joel McCrea, Paul Lukas	1/48, 1/12, 2/6 ...	Jan. 16, 1933
,, 22	Rough Riding Romeo	Universal ...	F.8376	58	U	5,217	Tom Mix	1/12, 1/6	Feb. 2, 1933
,, 22	Savage Girl	Pathé	F.8477	65	U	6,029	Rochelle Hudson, Walter Byron	1/6	Mar. 2, 1933
,, 22	Secrets of the French Police ...	Radio	F.8329	57	A	5,159	Gwili Andre, Gregory Ratoff	1/12, 2/6	Jan. 19, 1933
,, 22	Secret of Madam Blanche, The	M.G.M ...	F.8469	80	A	7,505	Irene Dunn, Lionel Atwill, Philips Holmes	1/48, 1/12, 2/6 ...	Mar. 2, 1933
,, 15	Self Defence	Pathé	F.8502	67	A	6,243	Pauline Frederick, Barbara Kent, Jameson Thomas	1/6	Feb. 23, 1933
,, 29	Silver Dollar	First National	F.8289	84	A	7,561	Edward G. Robinson, Bebe Daniels, Aline MacMahon	1/48, 1/12, 1/6 ...	Jan. 12, 1933
,, 29	Silvertip	Butcher ...	—	44	U	4,075	——	1/6	Feb. 23, 1933
,, 8	Sport Parade	Radio	F.8305	64	A	5,708	Joel McCrea, William Gargan, Marian Marsh	1/12, 2/6	Jan. 12, 1933
,, 29	*Spur of the Moment	Universal ...	Br.8520	40	A	3,815	James Alexander, Charles Bradley	1/12, 1/6	Mar. 16, 1933
,, 29	70,000 Witnesses	Paramount ...	F.8018	70	A	6,359	Philips Holmes, Dorothy Jordan	1/48, 1/12, 2/6 ...	Nov. 3, 1933
,, 22	Telegraph Trail, The	Warner ...	F.8234	54	U	4,946	John Wayne, Mae Madison	1/12, 1/6	Dec. 22, 1932
,, 22	They Just Had To Get Married	Universal ...	F.8375	66	A	6,000	Slim Summerville, Zasu Pitts	1/48, 1/12, 2/6 ...	Feb. 2, 1933
,, 8	This Sporting Age	U.A.	F.8020	67	A	6,099	Jack Holt, Evelyn Knapp ...	——	Nov. 3, 1932
,, 1	Trouble in Paradise	Paramount ...	F.8124	80	A	7,200	Miriam Hopkins, Kay Francis, Herbert Marshall	1/48, 2/12, 2/6 ...	Dec. 1, 1932
,, 8	Unwritten Law, The	P.D.C. ...	F. 8308	65	A	5,939	Greta Nissen, Skeets Gallagher, Lew Cody, Mary Brian	1/12, 1/6	Jan. 12, 1933
,, 29	*Up for the Derby	W. & F. ...	Br.8535	70	U	6,387	Sydney Howard	1/48, 1/12, 2/6 ...	Mar. 16, 1933
,, 29	Vanity Street	U.A.	F.8165	67	A	6,076	Charles Bickford, Helen Chandler	——	Dec. 15, 1932
,, 22	Virtue	U.A.	F.8318	60	A	5,656	Carole Lombard, Pat O'Brien	——	Jan. 12, 1933
,, 15	What ! No Beer	M-G-M ...	F.8503	65	A	5,853	Buster Keaton, Jimmy Durante	1/48, 1/12, 2/6 ...	Mar. 9, 1933
,, 8	*Where Is This Lady	Br. Lion ...	Br.8083	75	U	7,249	Martha Eggert, Owen Nares, Geo. K. Arthur	1/48, 1/12, 2/6 ...	Nov. 24, 1932
,, 8	*Wishbone, The	M-G-M... ...	Br.8508	69	A	7,208	Nellie Wallace, Dave Burnaby, Jane Wood	——	Mar. 16, 1933
,, 1	With Williamson Beneath the Sea	P.D.C. ...	—	56	U	5,177	—	1/48, 1/12, 1/6 ...	Dec. 22, 1932

Marked with an asterisk denote British Pictures.

Printed and Published for the Proprietors, Kinematograph Publications Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2.

"ZOO IN BUDAPEST"

Scenes from ZOO IN BUDAPEST, the first picture to be made for Fox by Jesse L. Lasky as an independent producer. American critics declare it to be "a picture which will be talked about long after it has been played." Loretta Young, Gene Raymond and O. P. Heggie have the leading roles

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STANDARDISING SCREENS AND PERFORATIONS

CAMERA ALTERATIONS NECESSITATED

CONSIDERABLE opposition was aroused years ago when the square type of perforation used for positive stock was first introduced. Misgivings on the advisability of the use of two different types of perforations are apparently being felt in America, for the Standards Committee of the S.M.P.E. is discussing the standardisation of a single type of perforation.

No indication is given of which type is to be preferred, but a point which occurs to one is that if the positive perforation is to be adopted for negative, a considerable amount of adaptation work will have to be carried out in cameras and other equipment in which fixed dowel pins are used for registration purposes, since these pins are made practically to fit the perforation exactly.

Shapely Screens

Another suggestion by the S.M.P.E. is that the size of projection screens should be standardised. The relation between width and height having been fixed by the standard aperture plate, it is only necessary to specify the width of a screen when ordering.

In the issue of the *S.M.P.E. Journal*, from which the above information is extracted, is an interesting chapter dealing with the history of film recorders. According to this, the origin of the oscillograph was a high-speed telegraphic recording device invented by the G.E.C. (presumably of America), which preceded the device known as the pallophototone (strange how mind inventors are of polysyllabic Greek!), developed in 1922 by C. A. Hoxie, which in its turn was the predecessor of the RCA film recorder.

Noiseless Recording

About the same time Dr. Lee de Forest demonstrated his phonofilm. Considerable attention was paid by RCA to various methods of stabilising recording speed, and later the principle of "noiseless recording" was evolved, in which a shutter intercepts the recording light except when the speech amplitude is sufficient to operate the shutter. The principle of the "High Fidelity" system, with its variable area centre track (produced by a vertically vibrating triangular shutter) is also explained. It seems a little queer, however, that in an historical survey of this nature the name of Lauste is altogether omitted!

A RIDDLE FOR RENTERS

This is a true story: We were part of the crowd streaming out at the conclusion of a Trade show. Pressed close to us was a lady, very stout and enthusiastic about the production. "I've never enjoyed anything so much in all my life!" she burbled. "Isn't Mae West lovely!"—and so on. Then she dropped a brick. "What's the idea of giving these free shows?" she asked.

DALLMEYER'S WORLD-WIDE SCOPE

Dallmeyer lenses have long been famous in the kinematograph and allied industries. A pamphlet containing testimonials to quality received from satisfied users all over the world has just been published and these testify to the world-wide use of Dallmeyer product. The pamphlet will be forwarded to anyone applying for it to 31, Mortimer Street, W.1.

W.E. BRADFORD INSTALLATION

Western Electric publicity department drew attention to a paragraph on page 41 of the *Kine.* of April 13, where after mentioning the W.E. installation at the Cross Lane Kinema, Bradford, the statement is made that the installation was made by an Accrington firm.

Lest it should be thought that W.E. is no longer handling installation, it is necessary to state that the installation was carried out by W.E. with a local firm subcontracting for wiring, etc.

The Observation Window

Filming An Earthquake

Illumination Design Conference

The Non-intermittent Again

THE recent earthquake in Hollywood has been recorded on a sound track, it is stated. To Earl Hayman, sound engineer in the Paramount studios, belongs the record.

A SCENE from "Dead On Arrival" was just being filmed when the shock of the earthquake came. Instead of shutting off his apparatus, which Hayman admits was his first impulse, he increased amplification as he sat a prisoner within his sound-proof booth. The result, when "played back" through the usual amplifying horns, is one of the most dramatic series of sounds ever heard by human ear.

THE scene is in progress. The voices of the players are heard as they calmly speak their lines. There comes a sudden deep and foreboding rumbling, a scream, shouts of "Earthquake! Earthquake!" More shouts and screams. The clatter of footsteps as some of the company start to run. And then the awful full roar of the earth, the rattling of the stage itself, the noise of falling equipment. All of this is on the film.

FROM May 15 to 19 the Lighting Service Bureau of the Electric Lamp Manufacturers' Association will hold its 27th Illumination Design Conference at 2, Savoy Hill, W.C.2. Addresses on various aspects of electrical illumination will be given daily by experts. Those who have interest in lighting problems should write to W. J. Jones, Manager, Lighting Service Bureau, as above, for cards of admission.

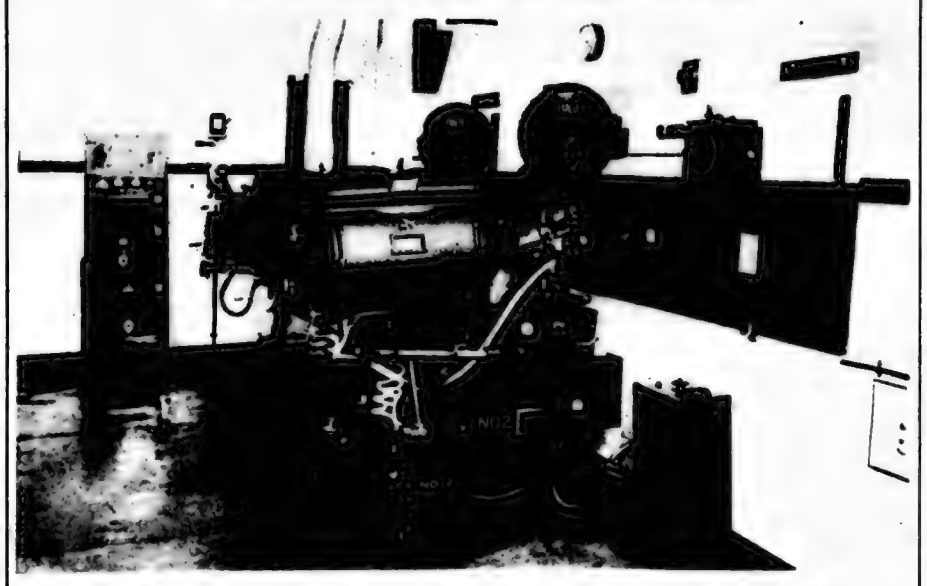
NON-INTERMITTENT projection has engaged the attention of optical engineers for years, with only partial success. Whether or not a successful system has just been evolved in America it is hard to say, but Jack Alicoate, of the New York *Film Daily*, is responsible for the statement that perfect continuous a startling optical advance."

"A FEW days ago," he says, "we saw something that a great motion picture technical engineer once told us could not be done . . . perfect continuous projection as distinguished from the familiar intermittent projection. Here is a startling optical advance.

THERE is a likelihood that Glasgow projectionists will raise a protest at the next meeting of the licensing court against having to work without a break from 2 p.m. until 11 p.m., and being obliged to eat their meals in the projection room.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



The operating box at the Langham Theatre, Hull, shows Kalee machine installed with Western Electric sound system

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101, WARDOUR STREET, W.1.

OIL FUEL COSTS UNDER THE NEW BUDGET

COMPARATIVE FIGURES FOR KINEMAS

THE increase in oil costs resulting from the virtual imposition of a penny a gallon on heavy oil, has turned the attention of exhibitors to the running costs of oil-engines in kinemas, which has been enlarged by the duty.

Interviewed by a *Kine.* representative, E. V. Newton, London manager of Ruston and Hornsby, Ltd., engineers, said: "While, of course, the cost of oil fuel has gone up as a result of the Chancellor's action, the tax of one penny per gallon on fuel oil need not perhaps be regarded with too much apprehension by the ever-increasing number of kinema proprietors who are generating electricity for power and light with oil-engine plant.

"The heavy oil-engine, which has proved itself to be the salvation of many kinemas in districts where electricity from the public supply is too expensive to be used effectively, is still a vital necessity to the Industry, both from the studio and exhibitors' viewpoint. It is realised on all sides that effective lighting outside the kinema is a pleasing prelude to the expert lighting which has been lavishly expended on the production of the films."

Comparative Figures

The following figures are based on the fuel oil consumption of a large provincial kinema using 125,000 units of electricity per annum, roughly 400 units per day. Fifty tons of fuel oil are consumed by the two 52-h.p. engines generating this quantity of electricity, costing, at the present rate of 70s. per ton, £175 per annum. The cost of fuel oil per unit generated is 0.336 pence per unit.

A tax of one penny per gallon will increase the cost of this same fuel oil to 90s. per ton, and the annual cost of generating this quantity of electricity will be increased to £225, bringing the cost of fuel oil per unit generated up to 0.432 pence per unit. A simple subtraction will show that the actual increase in cost per unit for light and power throughout this kinema is only 0.096d.

The position is not as serious as would at first appear, as the price of fuel oil including tax will be considerably less than it was four or five years ago when the oil-engine was meeting with prejudiced opposition in the kinema world until the savings made by the proprietors who had taken the plunge and installed their own plant with fuel oil costing between £5 and £6 per ton, were more generally known.

Heating Costs

On the heating side, where oil fuel is used the position is more serious, as was pointed out in last week's *Kine.* The winter consumption of heavy oil may in very cold spells be as high as 165 lb. per hour in a large kinema, although an average consumption would probably be nearer 80 lb. Even at this rate, counting 10 lb. to the gallon, the extra cost is eightpence per hour.

Cleanliness of Handling

In favour of oil there is, of course, the cleanliness of handling and the ease of intake and economy of storage and this, in cities especially, outweighs the disadvantages of coal and coke as fuel.

Needless to say, it will be necessary for managements to watch consumption very closely to see that fuel is not wasted or expended in excess of requirements.

EGYPTIAN PRAISE

FOR KALEE H.I. LAMPS

The Egyptian branch office of British Thompson-Houston writes from Cairo to the Kershaw Projector Co. expressing high appreciation of two H.I. high-intensity projector arc lamps supplied for an installation at the Radio Cinema, Alexandria, in January:—

"The installation at the Radio Cinema has now been working for some time," says the letter, "and your projection lamps have given every satisfaction, the screen picture being exceptionally good for the great length of throw. A number of people in the kinema business in Alexandria have inspected the installation and have made many admiring comments on the finish and appearance of these H.I. lanterns. We have every hope that we shall be able to obtain further business as a result of this first installation."

MYSTERY THRILLS MERTHYR

EXPLOITING "OLD DARK HOUSE"

When "Old Dark House" (Universal) played at the Castle Kinema, Merthyr, the vestibule and the front entrance doors of the kinema were transferred into the old dark house: white paper was placed behind the glass doors, a strong spotlight placed on the pay-box threw a strong beam of light on the white paper, two skeletons' heads draped with butter muslin were kept hanging behind the doors, the reflection on the paper was most weird, the lamps outside the doors being changed from white to blue.

For "The Big Broadcast" (Paramount) two 30-ft. aerial masts were made and placed on the roof of the kinema, a wire running across had the title of the film hanging therefrom, two flashing sign-lamps were placed on top of each mast, this attracting considerable attention. A public-address outfit was installed in the manager's office and the records of the big song hits were relayed to a loudspeaker energised by 250 volts, the speaker hanging under the canopy of the theatre.

These figures in the streets of Chatham drew many shoppers and others to SOLDIERS OF FORTUNE (U.A.), at the Picture House

"HELL DIVERS" AT HULL

Striking Vestibule Display

W. J. Fishleigh, manager of the Rialto Cinema, Hull, arranged an attractive display for the screening of "Hell Divers" (M-G-M). Model aeroplanes and seaplanes were obtained and suspended in the vestibule, and to form a background a large cut-out of a Bristol Fighter aeroplane, complete with propeller driven by electric motor, was arranged to give the impression of sky-writing with the title "Hell Divers" in illuminated letters. Below this a length of gelatine with a model submarine gave the additional effect of the machine flying high up over a fleet of vessels.

MANAGERS' JOINT EFFORT

For "I am a Fugitive"

A joint street stunt was worked in Blackburn by managers Stephen and Pettet, of the Majestic and Savoy theatres, who were screening "I Am a Fugitive" (Warner) synchronously.

Two "convicts" completely arranged in prison garb and chained together paraded the streets with two warders in blue uniform carrying Indian clubs in charge of them. They walked in single file, bearing boards announcing that the picture could be seen at the two halls.

A factor in the huge success attained by THE BIG CAGE (Universal), at the Alhambra, Leicester Square, London, was a street parade with a royal elephant

CREATING CROWDS FOR CRUSOE

Stunts at Wood Green Empire

"MR. ROBINSON CRUSOE" (U.A.) received good publicity from Percy Swanwick for its presentation at the Wood Green Empire last week. Stunts from this alert showman show an ingenuity and comprehensiveness seldom met with; the good business resulting fully repays the time spent in planning them. A canopy display and a street stunt, occasionally a combination of the two, tie-ups with local stores and a distribution of throw-aways with the Sunday newspapers all helped to bring the business to the Empire.

The canopy dressing consisted of a large cut-out model of Fairbanks holding a girl in his arms set against a tropical background. On the extreme edges of this were set two groups of natives armed with spears.

By an ingenious arrangement of pulleys and cords the girl's legs were made to kick in a realistic fashion and the groups of natives made to rise on each side alternately, giving an appearance of attacking.

Two men, one dressed in the Robinson Crusoe costume and the other as a native, toured the neighbourhood of the theatre amusing the shoppers with cross-talk. Each bore on his back a linen disc giving details of the theatre programme.

Every time they passed the theatre front Crusoe slipped inside, and donning a large property crocodile head, would lean over the canopy balustrade while the "native" below, with many gestures and weird shouts, quickly gathered a crowd and drew their attention to the canopy display.

Harry Weight's caged lions which boosted BRING 'EM BACK ALIVE (Radio), at Tenby

CAGED LIONS IN ROAD SHOW

Tenby Show for "Bring 'Em Back Alive"

Harry Weight, of the Royal Playhouse, Tenby, put over an effective stunt in connection with "Bring 'Em Back Alive" (Radio). He went to the expense of getting a couple of real lions from London, as well as a tamer. The cage was dressed with suitably worded stills and cut-outs, and was then taken through the main streets of Tenby and adjoining towns. The "show" attracted considerable attention, with the result that big business was done, the house being crowded for every performance.

DOUBLE BOOST AT BRISTOL

STREET STUNT FOR TWO F.N. FILMS

W. Collings combined the two features he was showing at the Stoll Picture House, Bedminster, Bristol, in a clever street stunt. The films were "Tiger Shark" and "Little Fella," both First National.

Obtaining a perambulator, W. Collings secured the services of a boy of 14, who was on the small side, and dressing him in baby clothes, with a baby's bonnet, put him in the perambulator, which he sent round the streets wheeled by a man dressed as Edward Robinson in "Tiger Shark."

The man was made up as an exact copy of the central figure in the film, even to having a hook in place of a hand at the end of his right arm. The "baby" was also well made up, and had the consolation of a "dummy," which he kept in his mouth the whole time.

KEYHOLE SCANDAL

Boosts "Blessed Event"

P. Inkester, manager of the Ritz Cinema, Bordesley Green East, Birmingham, arranged some cute window settings for his

TIGER SHARK and LITTLE FELLA (both F.N.) were exploited as a double event by W. Collings, of the Stoll P. H., Bristol

exploitation in connection with the screening of "Blessed Event" (Warner). One of these took the form of a full window display having a large black three-ply keyhole 5 ft. 8 in. high as the setting, at the base of which was painted: "Peep through the keyhole with Lee Tracy—its scandalous—the bare truth about a thousand and one little accidents of 'The Blessed Event.'" At the rear of this in miniature was arranged a setting from the film, together with stills and data relative to the production.

For the screening of "The Phantom of Crestwood" he arranged a shop-window tie-up, this time with a large cut-out of a green-clad figure in a cloak with a conical hat, pointing a finger to a gold-painted query: "Who is the Phantom of Crestwood?" This was backed by a cave constructed of canvas and illuminated at night by red floodlight.

MICROPHONE BOOST

For "Penalty of Fame"

An imitation microphone, three feet in diameter, occupied the central position in the shop window of a Fishponds radio dealer last week. This was in connection with a tie-up arranged by Trevor Jones, of the Vandyck, Fishponds, Bristol, for "The Penalty of Fame" (Universal).

The microphone opening was filled with a still of the broadcasting studio scene from the film, which was lit up at intervals.

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AROUND LONDON with the SHOWMAN

Mannequin Parade as Show and Tie-up

ORPHEUS AT ORPHEUM

Croydon's Martial Note

VISITING the Regent, Stamford Hill, last week to see the Fashion Parade and Judging Contest forming an attractive part of the programme, I met Jack Francis, Gaumont's divisional publicity manager, to whom credit is due for organising and staging the show. He has worked on the scheme for some time past, and in conjunction with the Drapery Trust has almost completed a scheme for presenting similar shows at a number of suburban and provincial halls.

The presentation of the latest modes in beach and cruising wear by a number of mannequins forms an attraction which the feminine patrons will find hard to resist.

A cruising atmosphere appropriate to the occasion was given by the stage setting, consisting of a bridge and deck of a steamer with bandsmen and others dressed in yachting attire. Bunting and lines of coloured lamps added to the brightness of the stage and over the orchestra well a small staging enabled the audience to get a more intimate view of the costumes.

Prizes to the value of 20 guineas for the correct selection of eight models was an added inducement.

Most of the models being of the trousered variety, Jack Francis took the opportunity of tying-up the programme feature, "Soldiers of the King" (W. and F.) and illustrating the throwaway with a block of Cicely Courtneidge in a trousered costume with a title that women are now wearing the trousers!

This week the parade and contest is being conducted in association with Swan and Edgar at the Gaumont Palace, Streatham, while next week the Gaumont Palace, Lewisham, will present the show in conjunction with Chiesmans.

Budding Composers

Syd. Parsons, working in conjunction with Lewis Gerrard, has been making good use of organ interludes recently to provide a novelty break in the Orpheum, Golders Green, programmes.

One of these, publicised well in advance with good showmanship, consisted of a competition for local amateur composers, and a surprisingly high number of entries was received. From these the organist was able to select sufficient material for his interlude and the compositions coming from local people assured it being a success. The programme included a waltz composed by Syd. Parsons; and the title and composers' names and addresses were screened. Another stunt which aroused the curiosity of the Orpheum patrons was used in connection with a selection from the classics.

After an introduction by Lewis Gerrard, a spot brought up on a dimmer slowly revealed on the stage a closed grand piano with an unoccupied stool in a black velvet setting. With wires invisible to the audience the fall and cover opened and on the non-sync. a Chopin Nocturne was played.

The working of this stunt mystified many members of the audience and Syd. Parsons had quite a lot of questions to answer as he left the house.

Mannequin parade at the Regent, Stamford Hill, which was cleverly tied-up with SOLDIERS OF THE KING (W. & F.)

Phantom Lobby Display

An ingenious lobby display produced by Victor Coombs brought plenty of business to the Dominion, Walthamstow, where "The Phantom of Crestwood" (Radio) was being screened. Behind a gauze screen in an alcove, measuring 12 ft. by 8 ft., was laid a cut-out representing the murdered corpse of Karen Morley in a dense setting of shrubs relieved with bright red flowers. At intervals a barbed dart flashed through the air and pierced the body. Onlookers were unable to see how it was actuated.

Lighting played a big part in the success of this stunt, for as the dart touched the body, lamps illuminating it were cut out and on the opposite side lights revealed the question: "Who killed Karen Morley?"

Martial Moments at Croydon

The Davis Theatre, Croydon, had a martial appearance for the screening of "Soldiers of the King" (W. and F.).

Prior to the week the film was shown there was a very fine vestibule show featuring life-sized guardsmen, with a background of a striking panoramic view of St. James' Park with the façade of Buckingham Palace in the distance. It was a realistic piece of work by H. Hooker, the theatre's scenic artist, and was constructed in the house studio. By a coincidence, "It's a King" (W. and F.) was also being publicised. A throne was the central idea of the publicity, and it made a fitting complementary to the exploitation display of Cicely Courtneidge's picture. For the first screening of "Soldiers of the King" the local battalion of Territorials attended in full force preceded by a march through the town, headed by the regimental band.

By the way, the Davis Theatre is introducing variety acts, which, as occasion and suitability permits, also appear on Sunday evenings. On the occasion I looked in Derickson and Brown, a couple of well-known vocalists of "recording" fame, were singing to an appreciative audience.

LONDONER.

PLUGGING SONG NUMBERS

Advance Publicity by M. Gold

M. GOLD, manager of the Edgbaston Cinema, provides the maximum amount of publicity in his exploitation of forthcoming programmes, for no matter in what direction one travels, the activities of the Edgbaston are before one's notice. For the screening of "Blonde Venus" (Paramount), the week prior to showing, E. Bennett, the popular Edgbaston organist, gave special musical interludes on the organ with the theme songs plugged through the non-sync.

This was supported by a fine display of cut-outs of Marlene Dietrich on the front of the house, and in the lobby advance-booking department large coloured stills, cut-out heads of the principal stars and announcements giving time and date of screening. Window tie-ups were also arranged in music and record showrooms.

For "Blessed Event" a similar procedure was adopted on an even bigger scale. Full window displays were arranged with a large cut-out as background and the music and record of the theme songs arranged together with artistic coloured stills, etc., in the various districts with a series of smaller tie-ups in the centre of the city. In the foyer large cut-outs were arranged of film incidents with life-size models of the stars.

BOLTON'S BABY BOOST

Exploitation for "Blessed Event"

"Blessed Event" (Warner) offers an exploitation angle attractive to all ladies. F. H. Le Creu, manager of the Regal, Bolton, realised this and used an attractive stork display in the theatre during the week preceding the screening, and as an exterior attraction a week later. The bird of good omen held in its bill a long sling in which was the cut-out of a baby. Tie-ups with baby clothing shops and a personal advertisment announcing "The Blessed Event" at the Regal, brought big business, including a record Monday matinee.

BLACKBURN TIE-UP

For "Say it with Music"

J. V. Saunders designed a telling shop-window show for "Say it with Music" (W. and F.) at the New Central Hall, Blackburn. Montague Burton's let him have one of their large windows in the town's busiest shopping centre, and he staged a set of jazz orchestral instruments, with a smart figure in evening dress complete with baton, conducting an imaginary band.

Other tradesmen, including a florist and musical instrument dealer, lent their wares, thus making a brave show, in which they cleverly worked in the title of the picture.

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The microphones can, of course, be switched on or off as required and the whole system may be added to your present Western Electric Equipment.

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June 12 Releases

INTERPRETING SPEED BY FAST MUSIC

The Popular Touch

Atmospheric Suggestions Compiled by A. W. Owen

THIS week in several of the film releases we have high speed action in evidence throughout the film story, which has necessitated the use of light and fast overtures, and in one case the swift "Tarantella" movement from the "Petite Suite de Concert."

The overture "Romantique," of Keler Bela, "Il Seraglio," of Mozart, are not unknown, but in no sense can they be called hackneyed, while "Oberon" (Weber) and the "Raymond" (Thomas) are still popular favourites if well presented. Popular selections are in evidence, such as "Tell Her the Truth," "Mary Rose," and "Tales of Hoffman."

There is a chance of a popular interlude in the "Shamrock" selection, played as introduction to the "Hearts of Humanity" film, which has an Irish atmosphere and appeal. "That's My Boy," with "Tommy" as the hero, should be well introduced by that wonderful old song, "Tommy, Lad," whether vocalist or record is used for presentation. It should be noted that when record synchronisation is used with either orchestra or organ that it is *not* intended to be used in its *entirety*, either in overtures, or even dance medley interludes, but should be interspersed to create special effect in vocalisation or orchestral tone colour and, most of all, for "finale" ensemble effect.

"HARD TO HANDLE" (Wardour)

CERT. A. 7,356 ft. Reg. No. F.8379. Reviewed in *Kine.* February 2, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—James Cagney, Mary Brian.
ATMOSPHERE.—American domestic comedy drama in novelty settings of a dance marathon, the promotion of a treasure hunt and the exploitation of grape fruit.
ORCHESTRA.—"Tell Her the Truth." Selection. (Chappell.)
ORGAN.—As orchestra, with adaptation from the piano-solo copy, either for solo presentation or synchronisation with the record, as detailed below for non-sync.
NON-SYNC.—"Tell Her the Truth." Selection. Recorded on H.M.V. C.2439 by Ambrose's Orchestra.
LIGHTING EFFECTS.—Blending of bright contrasted colours.

"THE KING'S CUP" (W. & F.)

CERT. U. 6,881 ft. Reg. No. Br.83. Reviewed in *Kine.* February 9, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Dorothy Bouchier, Harry Milton.
ATMOSPHERE.—A romance of the flying field, the story of which is centred round the famous King's Cup race, the blue ribbon of the air.
ORCHESTRA.—"Petite Suite de Concert." No. 4 only. S. Coleridge-Taylor. (Boosey-Hawkes.) Or theme song as introductory entr'acte only.
ORGAN.—As orchestra, using piano-*solo* edition for adaptation, either for solo or synchronised presentation with record, as detailed below for non-sync.
NON-SYNC.—"Petite Suite de Concert." No. 4 only. "Tarantella." Coleridge-Taylor. Recorded on H.M.V. C.2372-3 (complete 1, 2, 3 and 4) by Malcolm Sargent and the London Symphony Orchestra.
LIGHTING EFFECTS.—Blending of bright, varied and contrasted colours.

"THAT'S MY BOY" (U.A.)

CERT. U. 6,471 ft. Reg. No. F.8166. Reviewed in *Kine.* December 15, 1933.
PUBLICITY.—Richard Cromwell, Dorothy Jordan, Mae Marsh.
ATMOSPHERE.—American football drama, with strong human interest in Tommy, as his "mother's boy."
ORCHESTRA.—Song, "Tommy, Lad." Margetson. Either with vocalist or record, and orchestral accompaniment. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from song-copy and synchronised with record, as detailed below for sync., or as accompaniment to vocalist.
NON-SYNC.—Song, "Tommy, Lad." Margetson. Recorded on H.M.V. E.448 by the late Harry Dearth.
LIGHTING EFFECTS.—Blendings of deep blue, violet, amber and purple.

"'FRISCO JENNY" (First National)

CERT. A. 6,201 ft. Reg. No. F.8307. Reviewed in *Kine.* January 19, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Ruth Chatterton, Don Cook, Louis Calhern.
ATMOSPHERE.—Spectacular melodrama of mother love, with thrilling San Francisco earthquake episode.
ORCHESTRA.—"Valse Triste." Sibelius. (Chester.)
ORGAN.—As orchestra, with adaptation from piano-solo copy only, and synchronisation with record, as detailed below for non-sync (trio arrangement).
NON-SYNC.—"Valse Triste." Sibelius. Recorded on H.M.V. D.1284 by the Chicago Symphony Orchestra, or by the Cherniavsky Trio on Columbia D.B. 3737.
LIGHTING EFFECTS.—Blendings of deep amber, purple and crimson red.

"HYPNOTISED" (Ideal)

CERT. U. 6,017 ft. Reg. No. F.8368. Reviewed in *Kine.* February 2, 1933.
STARS.—Moran and Mack, Ernest Torrence.
ATMOSPHERE.—Comedy extravaganza of circus life and hypnotism.
ORCHESTRA.—Medley of dance tunes, such as "A Broken Rosary" (valse), "Jolly Old Ma, Jolly Old Pa" (comedy foxtrot), "Won't You Stay to Tea?" foxtrot.
ORGAN.—As orchestra, using professional song copies for solo presentation and piano orchestral copies where record is used for synchronisation.
NON-SYNC.—Medley of dance tunes, such as "A Broken Rosary" (valse) and "Jolly Old Pa, Jolly Old Ma" (foxtrot) both recorded on H.M.V. B.6336 by the New Mayfair Orchestra, and "Won't You Stay to Tea?" recorded on H.M.V. 6337 by Ray Noble and his Orchestra.
LIGHTING EFFECTS.—Blendings of the brightest contrasted colours.

"HE LEARNED ABOUT WOMEN" (Paramount)

CERT. U. 6,086 ft. Reg. No. F.8273. Reviewed in *Kine.* January 5, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Stuart Erwin, Alison Skipworth.
ATMOSPHERE.—Whimsical comedy, with a mixture of romance, humour, and a little drama.
ORCHESTRA.—"Tales of Hoffman." Selection. Offenbach. Or the "Barcarolle" only for short interlude.
ORGAN.—As orchestra, using piano-solo copies for adaptation either for solo presentation or synchronisation with record, as detailed below for non-sync.
NON-SYNC.—"Tales of Hoffman." Selection. Recorded on Columbia D.X.164 by Emanuel Starkey and the Regal Kinema Orchestra; or for short interlude the "Barcarolle" only, recorded by the J. H. Squire Octette on Columbia D.B.4294.
LIGHTING EFFECTS.—Blendings of rose pink, violet, orange and blue in contrasting sequence.

"HEARTS OF HUMANITY" (P.D.C.)

CERT. A. 5,931 ft. Reg. No. F.8324. Reviewed in *Kine.* January 19, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Jean Hersholt, Jackie Searle.
ATMOSPHERE.—New York East Side drama of humble Jewish and Irish life, with strong sentimental appeal.
ORCHESTRA.—The "Shamrock." Selection of Irish melodies. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of above orchestration.
NON-SYNC.—The "Shamrock." Selection, as above. Recorded on Columbia D.B.9248 by H.M. Grenadier Guards' Band. Or "Shamrockland." Recorded on H.M.V. C.2172 by Jack Hylton's Orchestra.
LIGHTING EFFECTS.—Blendings of green, orange and violet in sequence, with dark green for final 32 bars of selection.

"RACING STRAIN" (Butcher)

CERT. U. 5,640 ft. Reg. No. F.8460. Reviewed in *Kine.* February, 23, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STAR.—Wally Reid, junr.
ATMOSPHERE.—Motor racing drama of many thrills.
ORCHESTRA.—"Il Seraglio." Overture. Mozart.
ORGAN.—As orchestra, with adaptation from any edition piano-solo copy, and synchronisation with record, as detailed below for non-sync. (Note.—Careful rehearsal is needed if record is used owing to the high speed tempo used by this orchestra.)
NON-SYNC.—"Il Seraglio." Overture. Mozart. Recorded on H.M.V. C.2194 by the Vienna Philharmonic Orchestra.
LIGHTING EFFECTS.—Blendings of light colours in rapid sequence.

"WILD HORSE MESA" (Paramount)

CERT. A. 5,395 ft. Reg. No. F.8278. Reviewed in *Kine.* January 5, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Randolph Scott, Sally Blane.
ATMOSPHERE.—A Zane Grey Western virile story of romance, treachery and simple humour. A mad rush of a vast horde of wild trapped horses forms the principal thrill.
ORCHESTRA.—Overture "Romantique." Keler Bela. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from the piano-solo copy of any edition. Or if synchronisation is desired "Masaniello" overture. Auber. (Boosey-Hawkes.) Using piano-conductor (new edition).
NON-SYNC.—"Masaniello." Overture. Auber. Recorded on Columbia D.X.187 by the Milan Symphony Orchestra.
LIGHTING EFFECTS.—Blending of outdoor colours, with change to amber and red for finale of overtures.

"NO OTHER WOMAN" (Radio)

CERT. A. 5,001 ft. Reg. No. F.8449. Reviewed in *Kine.* February 23, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Irene Dunne, Charles Bickford, Eric Linden, Gwili Andre.
(Continued in columns 3 and 4)

COLOUR IN CASCADES

New Type Compton Console

At the Playhouse, Windsor

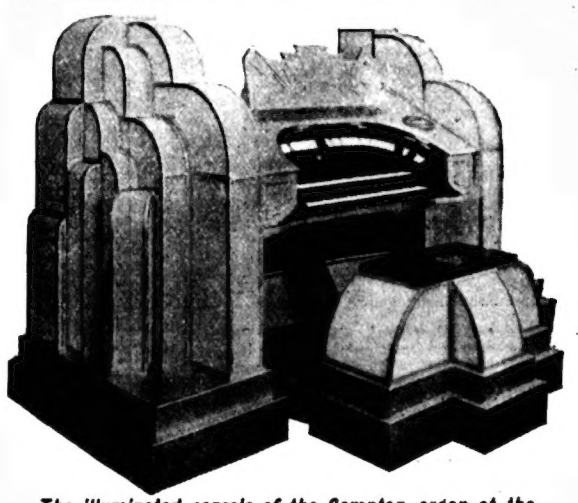
AN entirely new type of illuminated console has been fitted to the magnificent Compton organ installed at the Playhouse, Windsor. It is of the "Cascade" type, as shown in the accompanying illustration, and is the first of its kind ever to be installed. The instrument was formally opened on Monday by Edward O'Henry, formerly organist at Madame Tussaud's, who will have at his control an unlimited range of colours.

The organ itself is one of extreme range and flexibility. It contains all the best features of the modern kinema organ, including many exclusive Compton patents. The chambers are placed at the left-hand side of the stage, and contain over 400 pipes in sizes varying from 16 ft. to ¾ in.

The organ is blown by a "Discus" blowing equipment, which delivers a high, continuous pressure of filtered air, and is driven by a 5-h.p. electric motor.

The blowing equipment was made by Watkins and Watson, Ltd., White Lion Street, Islington, N.

A striking feature of the proscenium and stage are the tasteful tableau curtain and stage draperies supplied and fixed by Hall and Dixon, 19, Garrick Street, W.C.2.



The illuminated console of the Compton organ at the Playhouse, Windsor, the first of the new cascade type

Lighting and Fabrics

W. Southan Morris has entirely redecorated and installed new stage lighting and three-colour auditorium decorative lighting.

The whole of the apparatus has been manufactured by the Strand Electric and Engineering Co. in conjunction with Hall and Dixon, who, in addition to the decorative scheme, have installed their stage curtains and draperies. Strand Electric's well-known battens and footlight, in conjunction with the curtains, give many new lighting effects, which have been perfected by them in conjunction with Hall and Dixon in their joint demonstration theatre.

An Organ for Douglas

The John Compton Organ Co. have also installed a full three-manual organ at the Picture House, Douglas, Isle of Man, which is to be opened on May 6. This instrument is also fitted with an illuminated console with a three-colour continuous dimmer. It is blown by a Watkins and Watson "Discus" blowing plant, operated by a 6½-h.p. motor.

Among other notable organs now under construction by the Compton Co. are those for the Astoria, Brighton, and the Regal, Canterbury.

BIRMINGHAM ORCHESTRA

Retained by Public Demand

The announced decision to withdraw the orchestra at the Futurist, Birmingham, has been reversed in consequence of the public demand for a continuance of the musical interludes. Robert Graham, manager of this Paramount theatre, has found it necessary to limit Ernest Parsons and his orchestra to two, instead of three, appearances, daily.

An unemployed men's orchestra has been formed under the auspices of the Birmingham Citizens' Society, acting in co-operation with the local branch of the Musicians' Union. The organisers hope to secure both public and private engagements for the orchestra which, according to J. O. Stringer, secretary of the Birmingham branch of the M.U., will be open to both unemployed men and those who have occasional engagements.

ATMOSPHERE.—Marital drama of self-sacrificing love.
ORCHESTRA.—"Preislied," from "Die Meistersinger." Wagner. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from the piano-conductor of above edition, or any solo edition.
NON-SYNC.—"Prieslied," from "Die Meistersinger." Recorded on H.M.V. as violin solo by Eugene Ysaye P.S.7107, as cello solo by W. H. Squire on L.2186, or is contained in the selection recorded by H.M. Grenadier Guards' Band on H.M.V. D.B.9424.
LIGHTING EFFECTS.—Deep blue, violet, amber and purple tints in contrasting sequence.

"TERROR TRAIL" (Universal)

CERT. U. 5,198 ft. Reg. No. F.8473. Reviewed in *Kine.* March 2, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STAR.—Tom Mix.
ATMOSPHERE.—Characteristic Western outdoor drama with fast action and riding, fights and comedy relief.
ORCHESTRA.—"Raymond." Overture. A. Thomas. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from the piano-solo copy of any edition, either for solo presentation, or synchronisation with record, as detailed below for non-sync.
NON-SYNC.—"Raymond." Overture. A. Thomas. Recorded on H.M.V. C.1564 by the New Light Symphony Orchestra; or for solo non-sync only recorded on H.M.V. C.1440 by H.M. Coldstream Guards' Band.
LIGHTING EFFECTS.—Blending of blue, orange, green and violet in contrasting sequence.

"THE FORTY-NINERS" (Pathe)

CERT. U. 4,672 ft. Reg. No. F.8424. Reviewed in *Kine.* February 16, 1933.
PUBLICITY.—One 6-sheet.
STAR.—Tom Tyler.
ATMOSPHERE.—Conventional pioneer Western drama, with wagon trail detail, Indian attacks, and buffalo stampede thrills.
ORCHESTRA.—"Oberon." Overture. Weber. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from any solo-piano edition and synchronisation with record, as detailed below for non-sync.
NON-SYNC.—"Oberon." Overture. Weber. Recorded on H.M.V. D.1311 by the London Symphony Orchestra, or on H.M.V. D.1316 by the Berlin State Opera Co.
LIGHTING EFFECTS.—Colours of rural scenes, with bright contrasting sequence, changing to amber and red for finale of overture only.

"SHOW GIRL'S LUCK" (Universal)

CERT. U. 4,057 ft. Reg. No. Br.8519. Reviewed in *Kine.* March 16, 1933.
STARS.—Susan Denis, Arthur Tauchert.
ATMOSPHERE.—An Australian comedy-drama of a touring concert party.
ORCHESTRA.—"Mary Rose." Incidental music. O'Neill. (Chappell.) Cuts can be made to suit length of selection required; or any modern light musical comedy selection.
ORGAN.—As orchestra, with adaptation from piano-solo copy, either for solo presentation or synchronisation with record, as detailed below for non-sync.
NON-SYNC.—"Mary Rose." Incidental music. O'Neill. Recorded on H.M.V. C.1648 by the New Light Symphony Orchestra. Either part 1 or 2 as an introductory entr'acte.
LIGHTING EFFECT.—Blending of bright colours in varied and well-contrasted tints.

"THE MIDDLE WATCH" (Wardour)

CERT. U. (Reissue.) 10,235 ft. Reg. No. Br.4035. Reviewed in *Kine.* October 30, 1930.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Owen Nares, Jacqueline Logan.
ATMOSPHERE.—A naval comedy adapted from the stage play.
ORCHESTRA.—"Plymouth Hoe" Overture. Ansell. (Chappell and Co., Ltd.)
ORGAN.—"Plymouth Hoe" Overture. Ansell. With adaptation from piano-solo copy only.
NON-SYNC.—"Sea Songs," recorded for H.M.V. C.1774 by the Nautical Male Chorus; or "Sea Songs Medley," recorded for Columbia D.B.9264 by Debroy Somers Band.
LIGHTING EFFECTS.—Blending of blues and greens.

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Kinemas Planned

NEWCASTLE KINEMA CONTRACTS

Sheffield Company Formed—Leeds Amusement Project—Yarmouth's New Super—Ashton Modernisation

BUILDING operations have just commenced upon the erection of the new Regal Theatre at Fenham, Newcastle-on-Tyne, for a recently formed company called Suburban Cinemas, Ltd., of which Stanley Rogers is chairman and Mr. Hinge is managing director, the offices being at the Palladium, Groat Market, Newcastle-on-Tyne.

The general contractors are Hastie D. Burton, Ltd., of King Street, North Shields, who will carry out the majority of the work with the exception of the following trades: Structural steelwork, Fleming Bros., 65, Bath Street, Glasgow, C.2; glazing, S. Bamford, of Grainger Street, Newcastle-on-Tyne; reinforcement, The Expanded Metal Co., Ltd., of Stranton Works, West Hartlepool; tiling, John Taylor and Co., Russell Buildings, South Shields; hardware, locks, etc., N. F. Ramsey and Co., Ltd., of Charlotte Square, Newcastle-on-Tyne.

In connection with the interior works no contracts have yet been settled for the fibrous plaster, decorations, seating, furnishings, etc., electric light, heating, etc.

The associated architects are J. H. Morton and Son, F/F.R.I.B.A., of Martins Bank Chambers, South Shields, and F. M. Dryden, of 6, Market Street, Newcastle-on-Tyne.

Shiregreen, Sheffield, Company Formed

The scheme for building a kinema at Shiregreen, Sheffield, has been taken a step further by the formation of a new company, the Shiregreen Cinema Syndicate, Ltd., with a nominal capital of £500, whose purpose is to acquire land and buildings and to erect a kinema.

Registered subscribers are D. J. W. Ferrie, F. Dennis and W. H. Fisher, of Sheffield. An up-to-date kinema, dance hall and billiards hall are projected. Architects are C. B. Malam, Wilson and Sandham, Carnegie Chambers, Carnegie Lane, Sheffield.

Leeds Amusement Centre

A new company, known as General Amusements (Leeds), Ltd., with a share capital of £275,000, will be formed to develop the Olympia, Roundhay Road, Leeds, as a sports and amusement centre. Plans, prepared by Col. James Adamson, L.R.I.B.A., of 56, Victoria Street, Westminster, provide for a kinema, dance hall, sports club, covered courts and exhibition hall.

It is hoped to go ahead with the scheme next month.

Hull Site Dispute Settled

The promoters of the new kinema in Ferensway, Hull, and the Hull Housing and Town Planning Committee have at last come to terms. The final offer was considered last week and found satisfactory. Building is to commence as soon as possible, and must be completed within one year from the date of the confirmation of the contract by the City Council.

Ashton Hippodrome Modernisation

The Hippodrome, Ashton-under-Lyne, will close for three months from July 15 for modernisation. Drury and Gomersall, of Imperial Buildings, Oxford Road, Manchester, are the architects.

The entrance and frontage are to be greatly improved and a neon lighting scheme is to be installed. A mezzanine lounge will replace the present circle, and a luxury café will occupy the space of a waiting-room. Modern lighting is to be installed on the stage and in the auditorium.

Yarmouth Building Starts

Building operations have now started on The Regal, Gt. Yarmouth's new super, which is to seat 1,500. The building contract has been secured by J. Balls and Son, of Yarmouth, and the completion date is fixed for October 6. It represents £27,000. The contract for the steelwork is in the hands of Smith Walker, of London. The architects are Messrs. Olley and Haward, Gt. Yarmouth, and Yates, Cook and Darbyshire, of London. The building will cover an area of not less than 10,000 square feet. A meeting is to be called shortly to decide on the equipment contracts.

Coun. E. V. Barr is the managing director of the new company.

Didcot Bills of Quantities Shortly

Plans for the new kinema at Didcot, Berks, are now complete and will be submitted to the Council.

The kinema will seat 738, including balcony seats. Bills of quantities will be issued shortly to tendering contractors.

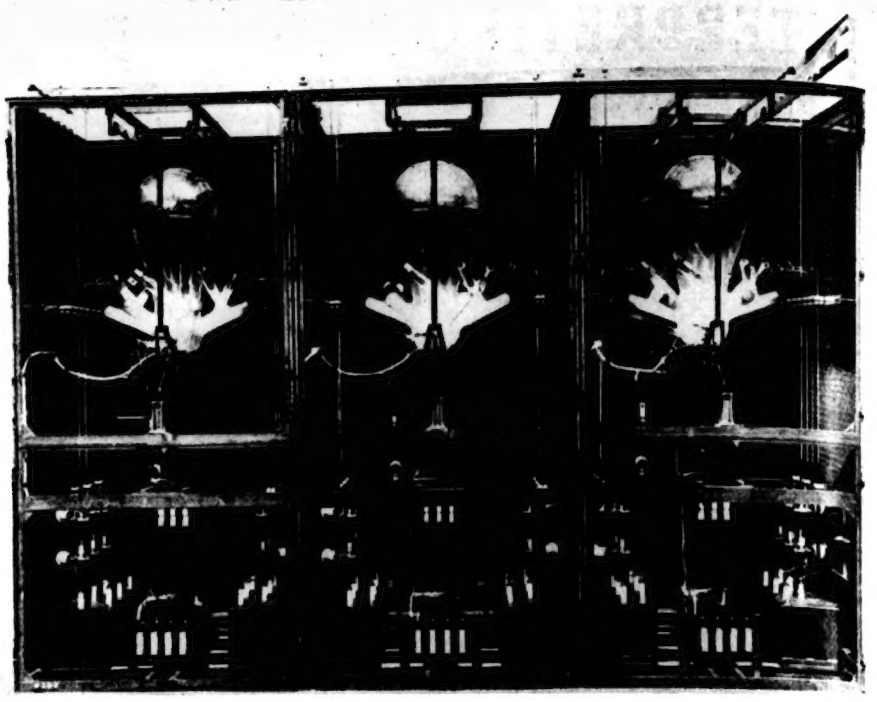
The architect is A. B. West, F.R.I.B.A., The Knowl, Abingdon, Berks.

The new building will be for W. E. Cullen and Sons, proprietors of the Coronet Cinema, Didcot, and the site is adjacent to the existing kinema.

Odeon, South Harrow, Progress

Work on the new Odeon Theatre, which is being erected at South Harrow, is making excellent progress, and the opening date will be announced shortly. This is one of the houses on the new Deutsch-Odeon circuit, of which Oscar Deutsch, past chairman of the Birmingham Branch of the C.E.A., is chairman.

The architect is A. P. Stirby, of Harrow, and the main contractors W. Taylor (Builders), of Harrow.



Hewittic rectifiers in one of the stations supplying current to the Manchester-Bury electric railway. The runner apparatus for removing the bulb is seen more clearly in the left hand cubicle

RECTIFICATION FOR RAILWAYS

Hewittic's Work for the L.M.S.

IT is not only in the film Trade that Hewittic rectifiers are popular—the kinematograph Trade is indeed a comparatively small outlet. The photograph reproduced herewith shows an installation recently made in the course of L.M.S. electrification schemes.

The Wicky Dale sub-station, which serves the Liverpool-Southport line, has a nominal output of 2,000 amp. at 600 volts, but the following overloads are provided for: 2,500 amp. for 2 hours; 4,000 amp. for 10 minutes; 6,000 amp. peaks.

The equipment was put in service just before Christmas last, and comprises eight bulbs. The view above shows the ease with which the bulb can be removed from the cubicle, sliding on overhead runners.

The photograph shows one of two identical stations which serve the Manchester to Bury line. Each station has a capacity of 3,000 amp. at a pressure of 1,200 volts D.C., but is subject to the same proportional overloads as given above. Provision is also made for increasing the voltage at a later date to 1,500 volts.

Each station is divided into three 1,000-amp. banks, each bank comprising six bulbs. A remarkable feature of this equipment is the exceedingly high over-all efficiency obtained, as shown herewith:—

Load	1,500 kw., 1,500 volts	1,200 kw., 1,200 volts
6/4	95.6 per cent.	95.1 per cent.
5/4	95.9 ,,	95.4 ,,
4/4	96.2 ,,	95.6 ,,
3/4	96.45 ,,	95.9 ,,
2/4	96.5 ,,	96 ,,
1/4	96 ,,	95.7 ,,
No load losses	8 kw.	6.5 kw.

Part of the reason for these abnormally high figures is to be found in the relatively high voltages at which the equipment is working. The losses in the rectifier bulb consist of a definite voltage drop, which forms quite a small percentage of the rated pressures.

An interesting point about these installations is that the contract called for the equipment to be 100 per cent. British in origin, both glassware and all manufacturing processes. Hewittic is, of course, the only firm that could give such an undertaking, since their bulbs are made in their own factory from British-made Pyrex glass, and any other components not made by themselves—in particular, transformers and chokes—are made by the Hackbridge Construction Co., in adjoining works.

Needless to say, all their kinema installations are equally of British origin.

KALEE'S 1933 ADVANCE

Over Eighty Installations

Notwithstanding the large number of installations made in 1932, the demand for Kalee projectors promises to be unprecedented during the coming year, if the equipments already sold may be regarded as a fair criterion.

Particular interest is, of course, centred around the new super Kalee Eleven, the introduction of which early this year has been accompanied with the success anticipated by the makers.

Some of the installations that have recently been carried out are as follows:—

Plaza, Rugby; Pavilion, Burnopfield; La Scala, Greenock; Majestic, King's Lynn; Empire, Littleport; Knowle Picture House, Bristol; Theatre Royal, Halifax; Theatre Royal, Margate; Regent Cinema, Shanklin; New Hall, Tullow; Star Cinema, Bermondsey; Touring Talkies, Dublin; Baguley Sanatorium; Town Hall, Tillicoultry; Studio Sound Service, London; Sphere News Theatre, London; Ceylon, Manchester; Bromsgrove Institution; Futurist Cinema, Manchester; Forum Cinema, Aberystwyth; Imperial Cinema, Bolton; Park Hall Cinema, Cardiff; Theatre Royal, King's Lynn; Grosvenor Hall, Belfast; Camp Cinema, Ballykinlar; Sandes Soldiers' Homes, Hollywood; Carlton Cinema, Teignmouth; Cinema, Portstewart; Cadbury Bros., Bournville; Reo, Liverpool; Tivoli, Mansfield Woodhouse; Cross Lane Cinema, Bradford; British Lion Film Corporation, and six Government establishments.

The above are not all the Kalee machines which have been installed during the past few weeks, but merely represent those in the United Kingdom. There have been many more turned out for use in other countries abroad. Taking into consideration the fact that nearly every kinema at the end of 1932 was newly equipped, it speaks very well for the high quality of the Kalee product, and that the special new super sound projector Model No. Eleven is fast gaining favour by all exhibitors.

Of the many kinemas now in course of construction, many will be fitted with Kalees, including the New Astoria, Brighton, and the Regal, Winchester, the former will be, we understand, one of the most modern theatres in the southern part of England.

THEATRE LIGHTING

Strand Electric's Relay System

Those who have followed the progress of theatre lighting will have noticed the tendency toward centralised control. Having established this on a practical working basis, it remains to place such control in the best possible position, where an obstructed view of the result may be obtained by the operator.

The Strand Electric and Engineering Co., Ltd., of 24, Floral Street, Covent Garden, W.C.2, whose work in the theatre lighting field is well known, are now prepared to submit schemes embracing their relay system, so that *the whole of the theatre lighting* (both stage and auditorium) may be operated from a central point in the orchestra pit by means of a lighting console.

The principles involved may include contactor switchgear and motor-driven dimmers incorporating their magnetic clutch, where the supply is direct current, or alternatively, thermionic control of alternating current choking circuits; but whatever form of layout the system of supply calls for, the Strand Electric may be relied upon to design and instal an equipment in accordance with their usual high-class standard.

It is safe to predict that such an installation will play an important part in theatre lighting in the future, and a visit to the Seecol Theatre at 28, Floral Street, will convince those interested that consideration to such an important addition in lighting is made necessary by the wheel of progress.

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Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.

It is sufficient to quote this page number and date of issue when filling in Form D.

LONDON

DATE.		TITLE OF FILMS.	STARS.	SHOWN BY.	PLACE.	TIME.
Thur., May	4	Zoo in Budapest	Loretta Young	Fox	Cambridge	8.30
Fri., ,,	5	Cash	Wendy Barrie	Paramount	Carlton	10.30
,, ,,	5	The House of Chance	——	P.D.C.	Phoenix	11
,, ,,	5	Cleaning Up	——	British Lion	Phoenix	3
,, ,,	8	Jungle Bride	Anita Page	Butcher	Phoenix	3
Mon., ,,	9	Secrets	Mary Pickford	United Artists	Cambridge	8.45
Tues., ,,	9	Mickey's Mellerdrammer	——	United Artists	Cambridge	8.45
,, ,,	9	Pick Up	Sylvia Sidney	Paramount	Carlton	10.30
,, ,,	9	Ain't She Sweet	——	Paramount	Carlton	10.30
,, ,,	10	Soldiers of the Storm	Regis Toomey	U.A. (Columbia)	Cambridge	3
Wed., ,,	10	Silent Men	Tim McCoy	U.A. (Columbia)	Cambridge	3
,, ,,	10	The Little Giant	Edward G. Robinson	First National	Cambridge	8.45
Thur., ,,	11	When Strangers Marry	——	U.A. (Columbia)	Cambridge	3
,, ,,	11	Man of Action	——	U.A. (Columbia)	Cambridge	3
Fri., ,,	12	Hallelujah I'm a Tramp	——	United Artists	Cambridge	8.45
,, ,,	12	The Mad Doctor	——	United Artists	Cambridge	8.45
,, ,,	12	Lord of the Manor	Betty Stockfeld	Paramount	Carlton	10.30
,, ,,	12	Hawaiian Fantasy	——	Paramount	Carlton	10.30
,, ,,	12	Lucky Dog	——	Universal	Phoenix	11

BELFAST

Tues., May	9	Uptown New York'	Jack Oakie	Gaumont Ideal	Classic	10.45
Wed., ,,	10	The Crime of the Century	Jean Hersholt	Paramount	Imperial	11

BIRMINGHAM

Fri., May	5	A Farewell to Arms	Helen Hayes	Paramount	Futurist	10.45
,, ,,	5	Who Killed Harvey Forbes	Lloyd Whitlock	Equity	Scala	10.45
Tues., ,,	9	A Lady's Profession	Alison Skipworth	Paramount	Futurist	10.45
,, ,,	9	Before the White Man Came	——	Wardour	Forum	10.30
,, ,,	9	Fast Workers	John Gilbert	M-G-M	Scala	10.30
Wed., ,,	10	Sister to Judas; Wyoming Whirlwind.	——	Butcher	Scala	10.45

CARDIFF

Fri., May	5	Radio Parade	Star Cast	Wardour	Queens	11
,, ,,	5	The Public Be Hanged	Pat O'Brien	P.D.C.	Empire	3
,, ,,	5	Strictly Personal	Marjorie Rambeau	Paramount	Capitol	11
Tues., ,,	9	The Jungle Bride	Anita Page	Butcher	Olympia	11
Wed., ,,	10	Everest	——	Wardour	Queens	11

GLASGOW

Fri., May	5	The Kiss Before the Mirror	Paul Lukas	Universal	Picture House	11
Tues., ,,	9	Out All Night	Slim Summerville	Universal	Picture House	11
Wed., May	10	A Lady's Profession	Alison Skipworth	Paramount	Playhouse	11
,, ,,	10	Pleasure Cruise	Genevieve Tobin	Fox	Picture House	10.45
Thur., ,,	11	Central Airport	Richard Barthelmess	First National	Green's Playhouse	11

LEEDS

Fri., May	5	Central Airport	Richard Barthelmess	First National	Rialto	11
,, ,,	5	Sister to Judas	Claire Windsor	Butcher	Scala	11
,, ,,	5	A Lady's Profession	Alison Skipworth	Paramount	Paramount	10.45
,, ,,	9	Cash	Wendy Barrie	Paramount	Paramount	10.45
,, ,,	9	Leave It To Me	Gene Gerrard	Wardour	Rialto	11
,, ,,	9	Who Killed Harvey Forbes	Lloyd Whitlock	Equity British	Scala	11
Wed., ,,	10	Pleasure Cruise	Genevieve Tobin	Fox	Scala	11
,, ,,	10	The Kiss Before the Mirror	Paul Lukas	Universal	Rialto	10.45
Thur., ,,	11	Zoo in Budapest	Loretta Young	Fox	Scala	11

LIVERPOOL

Fri., May	5	A Farewell to Arms	Helen Hayes	Paramount	Futurist	10.45
Tues., ,,	9	A Lady's Profession	Alison Skipworth	Paramount	Futurist	10.45
,, ,,	9	Central Airport	Richard Barthelmess	First National	Scala	10.45
Thur., ,,	11	The Jungle Bride	Anita Page	Butcher	Scala	11

MANCHESTER

Fri., May	5	Everest	——	Wardour	Theatre Royal	10.45
,, ,,	5	A Lady's Profession	Alison Skipworth	Paramount	Paramount	10.45
Tues., ,,	9	Cash	Wendy Barrie	Paramount	Paramount	10.45
Wed., ,,	10	Jungle Bride; West of Singapore	——	Butcher	Deansgate P.H.	11
,, ,,	10	Elmer the Great	Joe E. Brown	First National	Market Street	11
,, ,,	10	The Jungle Bride	Anita Page	Butcher	Deansgate P.H.	11

NEWCASTLE

Fri., May	5	Out All Night	Slim Summerville	Universal	Queens Hall	10.30
,, ,,	5	Radio Parade	Star Cast	Wardour	Grainger P.H.	10.30
,, ,,	5	Elmer the Great	Joe E. Brown	First National	Stoll P.H.	10.30
,, ,,	5	Pleasure Cruise	Genevieve Tobin	Fox	Westgate P.H.	10.30
Tues., ,,	9	The Kiss Before the Mirror	Paul Lukas	Universal	Queens Hall	10.30
Wed., ,,	10	King Kong; So This is Harris	——	Radio	Queens Hall	10.30

NOTTINGHAM

Tues., May	9	A Farewell to Arms	Helen Hayes	Paramount	Elite	10.45
,, ,,	9	Radio Parade	——	Wardour	Scala	10.45
Wed., ,,	10	The Public Be Hanged	Pat O'Brien	P.D.C.	Scala	11
,, ,,	10	The Big Cage	——	Universal	Elite	10.30

SHEFFIELD

Fri., May	5	Fast Workers	John Gilbert	M-G-M	Central P.H.	11
,, ,,	5	Strictly Personal	Marjorie Rambeau	Paramount	Cinema House	10.45
Tues., ,,	9	A Farewell to Arms	Helen Hayes	Paramount	Regent	10.45
,, ,,	9	Zoo in Budapest	Loretta Young	Fox	Union Street	11
Thur., ,,	11	Sister to Judas	Claire Windsor	Butcher	Union Street	11
,, ,,	11	The Kiss Before the Mirror	Paul Lukas	Universal	Cinema House	10.45

Registered Under the Act

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period April 12 to April 25. Films the names of which appear in italics are parts of series (or serials).

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
BRITISH.				
APRIL 21.				
King Live the King	First-National	Warner First National	3,988	Br. 8682
APRIL 24.				
Leave It To Me	Wardour	B.I.P.	6,884	Br. 8687
The "Feather" Bed	,,	,,	1,164	Br. 8688
APRIL 25.				
Derby Secrets, 1933 (series):—				
Making A Derby Winner	Ace Films	Ace Films	1,013	Br. 8689
Trainers and Their Methods	,,	,,	975	Br. 8690
Jockeys to Follow	,,	,,	925	Br. 8691
Dark Horses	,,	,,	902	Br. 8692
Possibles and Probables	,,	,,	802	Br. 8693
Forecasting the Derby Winner	,,	,,	790	Br. 8694
FOREIGN.				
APRIL 12.				
Clancy of the Mounted (serial):—				
Episode 4	Universal	Universal	1,533	F. 8641
Episode 5	,,	,,	1,767	F. 8642
Episode 6	,,	,,	1,529	F. 8643
Episode 7	,,	,,	1,724	F. 8644
Before the White Man Came.	Wardour	Industrial Pict., Inc.	3,703	F. 8645
From Hell to Heaven	Paramount	Paramount Inter. Corp.	5,940	F. 8646
Der Traumende Mund	Film Society, Ltd.	Matador Film	8,333	F. 8647
Fast Workers	M-G-M	M-G-M	5,868	F. 8648
APRIL 13.				
Sailors' Luck	Fox	Fox	7,149	F. 8649
She Had to Say Yes	F.N.	First-National	5,517	F. 8650
APRIL 18.				
The Mind Reader	F.N.	First-National	6,389	F. 8651
APRIL 19.				
The Kid From Borneo	M-G-M	Hal E. Roach	1,683	F. 8652
Coo-Coo, The Magician	,,	M-G-M	692	F. 8653
APRIL 20.				
Bring 'Em Back a Wife	M-G-M	Hal E. Roach	1,720	F. 8654
Fish Hooky	,,	,,	1,640	F. 8655
Asleep In The Feet	,,	,,	1,691	F. 8656
Fallen Arches	,,	,,	1,719	F. 8657
Taxi For Two	,,	,,	1,594	F. 8658
Sneak Easily	,,	,,	1,450	F. 8659
The Cheyenne Kid	Radio	R.K.O.	4,914	F. 8660
The Past of Mary Holmes	,,	,,	5,623	F. 8661
Sailor Be Good	,,	,,	5,883	F. 8662
Topaze	,,	,,	7,047	F. 8663
King Kong	,,	,,	8,952	F. 8664
Lady Esmeralda's Predicament	,,	,,	1,886	F. 8665
Screen Souvenirs S. 2, No. 7	Paramount	Paramount Inter.	923	F. 8666
Screen Souvenirs, S. 2, No. 8	,,	,,	885	F. 8667
Hot and Cold Thrills	,,	,,	847	F. 8668
The Public Be Hanged	P.D.C.	Majestic	6,421	F. 8669
Clancy Of The Mounted (serial):—				
Episode 8	Universal	Universal	1,510	F. 8670
Episode 9	,,	,,	1,727	F. 8671
Episode 10	,,	,,	1,757	F. 8672
Episode 11	,,	,,	1,841	F. 8673
APRIL 21.				
So This Is Harris	Radio	R.K.O.	2,529	F. 8674
Our Betters	,,	,,	7,146	F. 8675
Man Hunt	,,	A. J. G. Bachmann	5,390	F. 8676
Sing Song Melodies (series):—				
Trees	Wardour	Master Art	712	F. 8677
Singin' With Singing Sam	,,	,,	648	F. 8678
Funnybones Carnival	,,	,,	520	F. 8679
Sally	,,	,,	558	F. 8680
Night of Romance	,,	,,	568	F. 8681
APRIL 24.				
The Great Jasper	Radio	R.K.O.	7,394	F. 8683
Scarlet River	,,	,,	4,891	F. 8684
Strictly Personal	Paramount	Paramount Inter.	6,343	F. 8685
Sing A Song	,,	,,	884	F. 8686

*** The length of the Wardour film entitled "Legion Of the Lost" (F. 8571) has been altered to 6,213 feet.

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WANTED, a smart Young Man (single) to assist in Management of small kinema, and with knowledge of operating; must be a live wire and up-to-date in advertising, etc.; state salary required.—O., Box 330, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER, 15 years' experience; smart appearance; energetic; able to introduce novel ideas in publicity; undeniable references; fidelity bond; capable of full control; conversant with electric plant and talkie equipment.—A. Cartledge, 21, Balmoral Road, Lancaster.

MANAGER, three years last position, requires post anywhere; the advertiser has 18 years' experience, and is well versed in every branch of the trade; excellent testimonials.—Manager, 11, Crendon Street, High Wycombe, Bucks.

MANAGER, proved abilities, worker, experience, advertiser; repeated successes; high recommendations; welcome any trial as proof.—M. Callow, 694, Holloway Road, N.19.

SID TERRY, Manager, Splendid, Forest Gate, seeks position through change; life experience; thoroughly recommended; bond; excellent references.—'Phone: Maryland 1820.

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Printed and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, W.C.
May 4, 1933.